# A HISTORY OF BRITISH WATER COLOUR PAINTING

*By*

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WITH A FOREWORD
BY
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# PREFACE TO THE NEW EDITION.

TWENTY years have elapsed since this book was first published, during which period many events have taken place, and much has to be recorded with respect to British water-colour painting.

The work has been thoroughly revised, and several new chapters have been added. Ten additional coloured illustrations have been inserted, representing, with the exception of two, the work of modern artists who have passed away during the present century.

A deep interest has been aroused in that mystic painter, William Blake, who had for many years been practically ignored, and a Society has been formed to perpetuate his memory. In consequence a chapter has been inserted outlining his work and its influence on his disciples.

The Royal Scottish Society of Painters in Water Colours having now attained a prominent position, a description of this Society has been added.

The New English Art Club has also taken a permanent position in the Art world. Though the majority of its members consist of painters in oils, yet many of them have been, and are, workers in water colours. An account of this Society has accordingly been included.

As in the original edition, it has been thought better to limit the textual matter and illustrations to the work of deceased artists, thus keeping the book on a purely historical basis.

To the Biographical List of Water Colour Painters over two hundred and thirty names have been inserted; the majority of whom have passed away in the last twenty years, demonstrating the great ravages of time. A difficulty in ascertaining the names of the present owners of some of the drawings reproduced is

responsible for certain omissions of their names in the list of illustrations in the present edition.

The Author is greatly indebted to the Rt. Hon. Lord Blanesburgh, P.C., G.B.E., Mr. Francis L. Berry, Mr. Reginald Hunt, Mrs. McEvoy, Mr. W. B. Paterson, and Mrs. E. A. Walton, for kindly permitting the respective drawings in their possession to be reproduced. His sincere thanks are tendered to Mr. James Paterson, R.S.A., for supplying particulars respecting the Scottish Water Colour Society, of which he is the President; to Mr. Reginald Hunt, Secretary of the Royal Society of Painters in Water Colours, and Mr. W. T. Blackmore, Secretary of the Royal Institute of Painters in Water Colours, for information with regard to their respective societies; to Mr. G. A. Palmer, B.A., F.S.A., and Mr. Basil S. Long, M.A., his old associates in the Victoria and Albert Museum, for the assistance they have so readily given in the revision of the work; and finally, to Sir Herbert Hughes-Stanton, R.A., P.R.W.S., for the interesting foreword he has so kindly written to the volume.

H. M. CUNDALL.

*Richmond, February* 1929.

# PREFACE TO THE FIRST EDITION.

When Horace Walpole wrote his *Anecdotes of Painting in England* in 1762, he remarked that this country had not a single volume to show on the work of its painters, and it had very rarely given birth to a genius in that profession, Flanders and Holland having sent the great men. For this latter reason he apologised for not being able to call his work 'The Lives of English Painters.' At the present time, however, if an apology be needed, it must be offered for adding yet another volume to the vast multitude of books which have been written concerning English painters and paintings.

The earliest form of water-colour painting was tempera. It is as old as the early Memphic dynasties of Egypt, *i.e.* 3000 years B.C. The Egyptian painters on papyrus or on walls mixed their colours with water, and used mastic, wax, and various glues as a medium to fix them. The Greeks learned their methods from the Egyptians, which were later acquired by the Romans, who dispersed the art throughout Europe. The Byzantine Empire followed on the Greek traditions, and the manuscripts of Mount Athos of the sixth and seventh centuries were executed in ancient Greek methods. In early times the monks in England visited the Continent, and were constantly bringing back with them fresh advances on the lines of ancient traditions, so that in all probability the early miniature painters in this country employed the same technique as that of the old Egyptian tempera painters. Owing probably to the admixture of white being employed, the term 'painting in body colour' came later into use. Gradually less white was used, the colours became more transparent, and now what is called painting in pure water colour is the general accepted meaning of 'water-colour painting.' All

colours, however, must be tempered by some fixing medium, otherwise they would return to powder; and the admixture of a little white, however slight, gives to the tint applied a far greater equality of tone than can be obtained by washes of transparent pigments without it.

Owing to the great advance made during recent years in the process of printing in colours by the aid of photography, it is now possible to obtain reproductions of water-colour paintings which give a good representation of the originals; and it is hoped that, by the means of the illustrations inserted in this volume, those who are interested in the history of water-colour painting in this country may be able to readily trace the different phases through which the art has passed from the time of Holbein to the present day.

In writing a history of the art, I can lay no claim to any fresh discoveries; I have simply given a brief account of the British Water Colour Painters, which, it is trusted, will help to elucidate the work of those men, shown by the reproductions of their paintings.

A biographical list, alphabetically arranged, of the water-colour painters has been added; and, in compiling it, I have to acknowledge my indebtedness to the writers of many previous works on the subject, especially Richard and Samuel Redgrave's *Century of Painters of the English School*, J. L. Roget's *History of the Old Water Colour Society*, Bryan's *Dictionary of Painters*, and A. Graves's *Dictionary of Artists.*

I have to thank the Secretaries of the Royal Society of Painters in Water Colours and the Royal Institute of Painters in Water Colours for the kind assistance which they have afforded me in the compilation of the respective lists of the members of these two Societies. The account of the Associated Artists in Water Colours has been mainly acquired from the minutes of the meetings of that Society and other manuscripts, which, it is believed, have not hitherto been published; these documents are now in the Art Library of the Victoria and Albert Museum. The illustrations have been chiefly reproduced from

paintings in the National Collections, but some have been made through the courtesy of private owners; and the publishers beg to convey their warm thanks to all those who have so cordially allowed their paintings to be copied, especially to His Grace the Duke of Buccleuch, K.G., for kindly permitting photographs to be taken of some of the fine miniatures in his famous collection. The publishers are also indebted to Messrs. Thomas Agnew & Sons for not only allowing reproductions to be made from several paintings in their own possession, but also for the assistance which they have so readily given in helping to obtain illustrations of other works.

Finally, I have to tender my sincere thanks to my friend Sir William Blake Richmond, K.C.B., R.A., for his kindness in reading the proof-sheets of this work, and in making many valuable emendations.

H. M. Cundall.

*October*, 1908.

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# FOREWORD.

By SIR HERBERT HUGHES-STANTON, R.A.
*President of the Royal Society of Painters in Water Colours.*

WATER colour painting may be said to date from very early times, if the work of the first miniaturists and illuminators is to be regarded as such; but it was the Flemish painters of the sixteenth and seventeenth centuries, who made drawings and slightly tinted them, who more largely influenced, or even perhaps originated, the tradition. In no other country has this type of work flourished or been practised to such an extent as in England, and English water-colour painting may be said to hold a prominent place among the schools of all other nations.

In the latter part of the eighteenth century topographical draughtsmen here and on the Continent were making fine drawings in outline and tinting them with colours, but it was not until John R. Cozens emancipated himself from the restrictions of purely topographical work that landscape painting in water-colour was raised to the status of a Fine Art. He was followed by Dayes, Girtin, and Turner, to mention only those names which stand as landmarks amongst so much lesser talent. It is these men who may be said to have established the traditions of British water-colour painting as we know it at the present day.

It was in 1804 that the Society of Painters in Water Colours was founded, and the great success and the patronage which the first Exhibition received in the following year, acted as a strong stimulus to the Art, and drew many painters

of great talent to its practice. It is interesting to note that Farington records in his Diary a conversation with Sir William Cockburn, in which the latter observed that drawings seemed to be superseding paintings, and that there was a tendency to neglect the latter art, which was to be regretted. Farington writes: 'I told him there was no danger of such a consequence; drawings might for a time prevail, but painting would continue to be established.' (June 26th, 1811.) In another part of the diary he mentions 'that practically all the drawings at the exhibition were sold and considerable sums in gate money distributed among the members.' These extracts serve to show the general prestige and popularity of water-colour painting at the time.

At this period painters were producing full transparent wash drawings, except in cases where they worked on coloured paper and used opaque tones throughout. The use of Chinese white, or 'body colour' as it was called, was strictly avoided by most painters of the period, and it was not till the middle of the nineteenth century that Frederick Walker, Pinwell and other painters, who were accustomed to using it in their work for illustration, also applied it to their drawings. It has always been a subject of wide discussion, both among painters and collectors, whether this is a legitimate practice, and whether it does not destroy the clarity and purity of a drawing. Body colour used for correcting shapes, heightening lights and stippling never seems to me to approach in beauty and brilliancy effects created freshly in pure wash. On the other hand, when body colour has been used throughout, effects of great beauty and charm are often accomplished, as we see from many of Turner's sketches executed in this manner.

Water-colour painting has undergone many phases since the work of these early men who established its great traditions. There is, for instance, the very interesting period at which Hunt, Lewis, and North had so profound an influence on the work of their time. These men were, technically, extremely accomplished and their work, carried out with the greatest regard

for minute detail, reached the high-water mark in delicacy of execution. More modern men to-day are painting in a broader style with the desire to catch the freshness of nature, and to render its tones by the most direct means with the beauty and clarity of the medium. Impressionism has had its effect on water-colour painting, as have, also, later developments in art, but a very sound tradition still obtains in the work of many painters who continue to be influenced by the best of the early water colourists.

The various phases in the evolution of British water-colour painting are well set forth in the illustrations to the present work. Those desirous of making a further study from the original works of the masters in water-colour are recommended to visit the valuable and extremely representative collection at the Victoria and Albert Museum, London. Those in the North of England who cannot easily consult this collection, will find an excellent series of drawings in the Whitworth Art Gallery at Manchester.

H. HUGHES-STANTON.

# HISTORY OF WATER-COLOUR PAINTING

## CHAPTER I

### MINIATURE PAINTING

ALTHOUGH the Romans, during their occupation of England, decorated the walls of their rooms with frescoes, the art of painting possibly disappeared for a time after their departure, and in all probability it was not revived until it was brought into Great Britain from Ireland. Christianity is stated to have become known in the latter island as early as the fourth century, and the art of illuminating manuscripts was there developed in the monasteries. The finest examples of these early works which have been preserved are the *Book of Durrow* and the celebrated *Book of Kells* at Trinity College, Dublin. These books, containing the Gospels, were written in the 7th and 8th centuries on vellum, and adorned with illuminations. Although the Irish monks must have possessed earlier examples, possibly Roman, of the sacred text from which they copied, still their ornamentations show but little trace of extraneous influence. The main features of the decorations are the Celtic designs, consisting of interlaced ribbon work, diagonal and spiral lines, and mythological animals in contorted and attenuated forms, intertwining in a most intricate manner, and executed in a faultless style. There is very little attempt at the human figure, and those reproduced are immature. The colours employed were chiefly green, red, violet, and yellow, frequently paled with white; little or no regard was taken of the actual colours of the objects represented, the miniature being solely an ornamental embellishment of the manuscript. The colours were applied with a brush in thick layers, dried between each application; they were mixed with a vehicle — mastic, or white and yolk of egg used together or separately — consequently the process was rather tempera

than water-colour painting. The writing was done with a reed pen. It may here be mentioned that the word 'miniature' is derived from the Latin *minium*, vermilion, this colour having been used for the headings and initial letters of manuscripts, into which small pictorial scenes were introduced. The original meaning of the word was afterwards expressed by 'rubrication,' and the word 'miniature' was applied solely to the illuminations. In the course of time, owing to the small dimensions of the work, especially portraits, the word became associated with the French *mignature*, and in the seventeenth and eighteenth centuries miniature painting was frequently referred to as 'painting in little.' The word to 'limn' was also used in the same sense.

> *Merry.* Cannot you Limn, Sir?
> *Rambler.* Limn, what dost thou mean?
> *Merry.* Why Limn, Sir, draw pictures in little.
>
> *Crowne's Country Wit.*

A list of King Charles I.'s miniatures was headed 'The King's Collection of Limnings.'

Miniature painting was carried by the Irish monks into Northumbria, and one of the earliest examples of the art by an Englishman is the MS. of the Gospels of St. Cuthbert, produced at the monastery on Lindisfarne or Holy Island, late in the 7th century, and now preserved in the British Museum. Another early work by an Englishman is a Psalter in Latin, probably written at St. Augustine's Abbey, Canterbury, which contains a full-page illumination. It represents King David with a nimbus, seated on a throne, and playing a harp; on either side of him stands a scribe, one holding a stilus and a roll, the other a stilus and a set of folding wax tablets; whilst, in the foreground, two youths are dancing, and four musicians, said to represent Asaph, Herman, Ethan, and Idithun, are blowing horns. The figures in this illumination show traces of being derived from classic sources, whilst the surrounding arch and columns, with their interlaced and spiral work, are Celtic in character. The original is profusely decorated with gold, which is entirely absent from the Irish and Lindisfarne manuscripts.

In the tenth century Winchester was the chief centre for the production of illuminations and miniatures, and the style there

introduced became known as the 'Opus Anglicum.' Its characteristic ornaments were elaborate frame borders of bright gold bars, adorned with conventional foliage and interlaced work. After the Norman Conquest the figure drawing became bolder, and in the thirteenth century a more refined style came into use. The features, hair, and drapery of the figures were more carefully treated, and representations of Gothic architecture were introduced into the illuminations. This style reached its finest period in the fourteenth century and in the early part of the fifteenth century, when with a basis of body colour there was a tendency to a thinner mode of working, which was known as *aquarelle*; but, owing to the introduction of printing in the middle of the latter century, the production of illuminated manuscripts gradually disappeared, and the art of miniature painting in England became rare.

With the advent of Henry VIII. to the throne, miniature painting, as an art for portraiture, rapidly revived. The King, who was fond of magnificence, liberally encouraged all the arts, and invited foreign painters to England. Amongst those who settled in this country was Hans Holbein, and to this great painter must be ascribed the honour of having introduced the art of painting portraits in miniature, for until his time little or no attempt had been made by the illuminators to reproduce likenesses in their miniature paintings. Van Mander, who published a life of Holbein at Amsterdam in 1604, states that he worked equally well in oils and in water colours, and that he also painted miniatures of special excellence. Van Mander adds that Holbein learnt the art of miniature painting from one Master Lucas, then in London, whom however he soon surpassed. Horace Walpole, in his *Anecdotes*, states that Holbein learnt the art from Lucas Cornelisz; but, as both artists were of the same age, and the latter was a father of seven children before he came to England, this statement can scarcely be correct. It is more probable that Lucas Horebout gave Holbein instruction in the art of illuminating; he was one of a family of illuminators who had settled in London about 1529, and his son was employed as a painter at the Court; but, however much Holbein may have been influenced by his teacher in England, he had acquired his early technique in Basle.

HANS HOLBEIN was born at Augsburg, in Swabia, in 1497, and was the younger son of Hans Holbein, a painter. About

1514 the younger Hans Holbein went with his brother to Basle, and he married there about 1520. He determined to seek his fortune in England, and arrived in this country with an introduction from Erasmus to Sir Thomas More in 1526; he, however, only remained here on this occasion a little more than a year, as he went back to Basle in 1528. He returned to England about 1531, and entered into the King's service some years afterwards. In 1543 a plague broke out in London, to which Holbein fell a victim between October 7 and November 9 of that year. Holbein painted his miniatures with great precision, and produced every detail with much elaboration, frequently making use of gold; the portrait of Henry VIII., of which an illustration is given (*see* Plate I.), is a good example of his style; this miniature, now belonging to the Duke of Buccleuch, was once in the collection of Charles I., and is described by Vertue. There are other fine specimens of Holbein's miniatures at Montagu House and also at Windsor.

Several Dutch and Flemish painters who resided in England at this period probably executed miniatures, amongst them being Sir Antonio More, Joost van Cleef, Guillim Stretes, and a lady, Livina Teerlinck. The last named was employed by the Court, and Walpole states that 'this gentlewoman presents the Queen's [Elizabeth] picture painted finely on a card.'

John Shute (d. about 1563), born at Cullompton, in Devon, was an architect as well as a painter; he is said to have practised 'drawing by the life in small models.'

The first English miniaturist of repute, however, was Nicholas Hilliard, who was born at Exeter in 1537. He was apprenticed to a goldsmith, and after having studied miniatures by Holbein, he became a limner. He was appointed Goldsmith, Carver, and Limner to Queen Elizabeth, and his office was continued by patent of James I., with the exclusive privilege to draw and imprint the 'Royal Image.' He died on January 7, 1619, and was buried in the church of St. Martin-in-the-Fields. The work of Hilliard is very minute, the colours are opaque and gold was used for jewels and ornaments on the dress; the faces are generally flat, without any shadows, and lack expression; but his own portrait and that of his father, formerly in the Meyrick Collection and now in the Salting Collection in the Victoria and Albert Museum, show a considerable

amount of modelling in the features. His miniatures are chiefly on portions of playing-cards or vellum.

The portrait of his first wife, of which an illustration is given (*see* Plate I.), is in the Montagu House Collection. It is surrounded by the following inscription: 'Alicia Brandon, Nicolai Hilliardi, qui propria manu depinxit, uxor prima Año Dñi 1578 Ætatis suæ 22' and signed N. H.

Speaking of his manner of working, Walpole says, 'But though Hilliard copied the neatness of his model [Holbein], he was far from attaining that nature and force which that great master impressed on his most minute works. Hilliard arrived at no strength of colouring; his faces are pale, and void of any variety of tints; the features, the jewels and ornaments, expressed by lines as slender as hair.'

Nicholas Hilliard was succeeded by his son Laurence, who continued the royal licence granted to his father. He died about 1640.

The next great miniature painters were Isaac and Peter Oliver, father and son; they appear to have been of French origin, and the former was probably born of Huguenot parents at Rouen. Subsequently the family settled in London, where they were living in 1571. Isaac is supposed to have studied under Hilliard, but he soon surpassed his master. A roundness and a modelling of the features were given by him to the faces, which produced a lifelike character, and the dresses were painted with a more natural effect. He executed a large number of miniatures, to which were usually added his monogram Φ and sometimes the signature Olivier or Ollivier. He did not confine himself to heads, as there are many full-length figures extant by him. The portrait of the Countess of Nottingham (*see* Plate II.) in the Duke of Buccleuch's collection is a fine example of his work. She was the lady to whom the Earl of Essex is said to have entrusted a ring to deliver to Queen Elizabeth, and her failure to do so cost him his life. Isaac died in 1617 and was buried in St. Anne's Church, Blackfriars. A monument with his bust was erected in the church to his memory, but it was destroyed in the Great Fire of 1666. Peter is supposed to have been born in London in 1594. He was instructed in the art of miniature painting by his father, and his work was executed in the same delicate manner. Besides miniature portraits he made a number of small water-colour copies of noted oil paintings in the royal collection for

Charles I. His miniatures were frequently signed with a monogram ℗. The portrait of Charles Louis, Count Palatine (*see* Plate II.), is an admirable specimen of Peter Oliver's style, and it is now in the Montagu House Collection. Charles, the brother of Prince Rupert, came to England at eighteen years of age, but on the outbreak of the Civil War he left his uncle, King Charles I., at York, and fled to Holland. In 1643 he returned again, and associated himself with the Roundhead party. Peter Oliver died in 1648, and was buried in the same church as his father, St. Anne's, Blackfriars.

Another miniaturist of note was JOHN HOSKINS. In Graham's *English School* it is stated that 'he was bred a face painter in oil, but afterwards taking to miniature, he excelled what he did before; that he drew King Charles, his Queen, and most of the Court, and had two considerable disciples, Alexander and Samuel Cooper, the latter of whom became much the more eminent limner.' Little is known respecting Hoskins' life. He died in 1664, and was buried in Covent Garden Church.

A much more noted artist at this period was SAMUEL COOPER, who was one of the greatest of the English miniaturists. He was, as previously mentioned, a pupil of John Hoskins, who was his uncle. In speaking of him, Walpole says, 'If a glass could expand Cooper's pictures to the size of Vandyck's, they would appear to have been painted for that proportion. If his portrait of Cromwell could be so enlarged, I don't know but Vandyck would appear less great by the comparison.' There are but brief records of Cooper's life in existence, but, Samuel Pepys having commissioned the miniaturist to paint his wife's portrait, there are fortunately several interesting entries in *The Diary* respecting visits to the studio during the sittings for the portrait. Cooper lived for a long while in France and in Holland, but returned eventually to his native country, where he died in 1672, and was buried in St. Pancras-in-the-Fields. Besides being a painter, Cooper was an accomplished musician and linguist. His portraits were executed with consummate care, and the stern faces of the men of the Puritan times are excellently rendered. Walpole says that he was the first who gave to miniature the strength and freedom of oil painting. The fine portrait of James II. (*see* Plate II.) in the Duke of Buccleuch's collection was painted by Cooper shortly before his death, as it is signed S. C., and dated 167– (the last figure is indistinct).

ALEXANDER COOPER, a brother of Samuel, painted but few miniatures in England. He resided chiefly abroad, and died at Stockholm in 1660.

In the Bodleian Library, Oxford, there is an interesting manuscript entitled *Miniatura, or the Art of Limning*, written by EDWARD NORGATE, an illuminator and heraldic painter. He gives particulars of the various colours, their nature and properties, and the method of grinding them; he also gives advice as to choosing brushes, and the preparation of vellum on which to paint. The MS. is dedicated to Henry Howard, 'Earle of Arundell and Surrey,' who died in 1652. The preface, which is in the form of a letter to him, states, 'At the request of a deserving friend I wrote this discourse many years agoe, since which time it hath broke forth and become a wanderer, and some imperfect copies have appeared under another name without my knowledge or consent.' There are other copies known to be in existence, one in the British Museum, called *Miniatura, or the Art of Limning. The manner and use of the Colours both for Picture by ye life, Landskip, History*; it is dedicated to Lady Mary Fairfax, afterwards Duchess of Buckingham, and was taken by Daniel King from Norgate's MS., but it is not an exact copy; the arrangement, however, is the same with but a slight alteration. Another is amongst the Arundel MSS. in the Royal Society; it was copied by E. Norgate himself. *A Treatise concerning the Arte of Limning writ by N Hilliard* is in the Library of the Edinburgh University. Two other copies are in the Library of the Victoria and Albert Museum, both of which are in a somewhat later handwriting.

During the seventeenth century there were numerous miniature painters. Amongst them may be mentioned :—

RICHARD GIBSON the dwarf, only 3 ft. 10 in. high. He was a page to a lady at Mortlake, who, perceiving his taste for painting, put him under the instruction of F. Cleyn, the designer at the Royal Tapestry Works at Mortlake. He subsequently entered the service of the King, Charles I. Gibson married Anne Shepherd, the same height as himself; the King attended the wedding and gave away the bride. They had nine children, five of whom arrived at maturity and were of usual stature. Gibson remained for many years in Court favour, and instructed Princess Anne (afterwards Queen) in painting.

THOMAS FLATMAN was a man of good social position. He

was born in London, and educated at Winchester and New College, Oxford. Besides being a miniaturist, he was a poet of some repute, and wrote *Poems and Songs*, published in 1674.

JOHN DIXON was a pupil of Lely, and was appointed by William III. 'Keeper of the King's Picture-closet.' He was concerned in a bubble lottery.

LAWRENCE CROSSE began his practice towards the end of the seventeenth century, and was a well-known portrait painter during Queen Anne's reign. He gained notoriety through his portrait of Mary Queen of Scots; he altered her features in a miniature, given to him to restore, so much that it ceased to be a likeness.

BERNARD LENS was considered to be one of the best miniature painters of his time, and he appears to have been one of the first to paint upon ivory. Up to this period vellum or card, frequently the back of a playing-card, was employed; but when ivory became generally the accepted basis for water-colour miniatures, transparent colours were more freely used. Lens made numerous copies of the miniature of Mary Queen of Scots by L. Crosse.

On the accession of the House of Hanover to the throne, there was but little encouragement given to the Fine Arts in England, and during the first half of the eighteenth century there was hardly a miniature painter of any repute, with the exception of GERVASE SPENCER and LUKE SULLIVAN. The former was a gentleman's servant, and, having made a successful copy of a miniature of one of his master's family, was encouraged in the practice of the art. He eventually became a fashionable painter of his time, and Sir Joshua Reynolds painted his portrait. Sullivan is chiefly known as an engraver, in which capacity he assisted Hogarth; but he also painted some miniatures with considerable ability.

Towards the end of the century, when the arts once more received the patronage of the Sovereign and the Court, and when Reynolds and Gainsborough were in the zenith of their fame, there was a great revival of miniature painting, and it became the fashion for society to have their portraits painted in miniature. As a natural consequence a large number of miniature painters sprang up, and the art rose to its highest state of perfection. The painter who attracted the greatest attention was that eccentric genius RICHARD COSWAY, R.A. He was

born about 1740 at Tiverton, where his father was the master of a school. Displaying an early taste for drawing, he was sent to London for instruction.

Immediately after its formation in 1754, the Society of Arts offered money prizes for drawings to boys and girls. The candidates were arranged in two classes, one containing those under fourteen, and the other those between fourteen and seventeen years of age. The awards were announced in the following year, and young Cosway obtained the first premium, and John Smart the second. In the list they are both specially described as being under the age of twelve, and the following is an extract from Dossie's *Memoirs of Agriculture*, published in 1782, which contains the first list of prizes in the Polite Arts :—

'1755.—In the first class, under 14 years of age: Richard Cosway, then not 12 years old, gave in a Head of one of the Virtues, expressing Compassion, done in Chalks, and obtained the first share of the Premium. Steady in his pursuits, he is become a Royal Academician, a distinguished Artist, and an eminent Painter in Portraits, either large as life, or in Miniature. He lives in Berkley Street, near Piccadilly.'

'John Smart, who also had not attained the age of 12, offered an Academy Figure, in pencil, for which he got the second share of the Reward. He is at present F.S.A., one of the first Miniature Painters in London, and lives in Berner Street, near Oxford Road.'

It is evident that a mistake was made in stating that neither of the youths had attained the age of twelve, for it is known that John Smart was born in 1741, and it is most probable that the year of Cosway's birth was either 1740 or 1741. It is remarkable that the error was not detected, as William Shipley, the founder of the Society of Arts, was master of St. Martin's Lane Academy, where both youths attended, and Shipley must have personally known both of them.

Cosway was awarded further prizes by the Society of Arts in the years 1758, 1759, and 1760. He began to earn his own livelihood as a teacher in Parr's Drawing School, but he soon gave up that drudgery and rapidly became the fashionable miniature painter of the day. His studio, which was lavishly filled with costly works of art, was the resort of persons of rank and fashion, including the Prince Regent, many of whose favourite beauties Cosway painted. His miniatures, exquisitely produced

on ivory with great delicacy of colour and charm of expression, excelled those of his envious rivals, who accused him of being a 'macaroni' miniature painter, a 'quack,' and a 'charlatan.' The Royal Academy, which had been recently founded, soon recognised his talent, and elected him an Associate in 1770, and a full member in the following year. Cosway rarely signed his miniatures on the front, but frequently wrote his name on the back, with the following pretentious addition in Latin: '$R^{dus}$ Cosway, R.A. et F.S.A., Primarius Pictor Serenissimi Principis Walliæ.' He sometimes executed full-length portraits in pencil, contenting himself with carefully finishing the face in colour.

Cosway, although small in stature, was excessively vain, and on several occasions painted his own portrait in gorgeous costumes. He believed in animal magnetism, and professed to hold conversations through a medium with departed spirits. During the latter period of his life he lived in Stratford Place, Oxford Street, and he died there on July 4, 1821, at upwards of eighty years of age. He was buried in Marylebone Church, where there is a tablet erected to his memory by his widow.

His wife, Maria Cosway, the daughter of an English hotel-keeper named Hadfield, at Florence, was a lady of considerable personal beauty and ability, and she greatly assisted her husband in making his social functions attractive. Besides, she was a clever artist, painting both miniatures and compositions for book illustrations. She eventually left her husband and resided for a time in Paris; finally, she became lady superior of a religious house at Lyons. She died in 1838 at Lodi, near Milan.

Other celebrated miniature painters at this period who must be mentioned were Jeremiah Meyer, R.A., Ozias Humphrey, R.A., John Smart, George Engleheart, Samuel Shelley, Andrew and Nathaniel Plimer, and Thomas Richmond.

Jeremiah Meyer, R.A., was born in 1735 at Tübingen, in Württemberg. He was the son of an obscure artist, who brought him to England at the age of fourteen. He studied for a time at St. Martin's Lane Academy, and afterwards in Zincke's studio. He worked both in water colour and enamel, and soon distinguished himself, and for some years held the foremost position in the profession. Meyer was appointed Miniature Painter to Queen Caroline, and Enameller to King George III. On the foundation of the Royal Academy he was appointed the Keeper, and he contributed several portraits of members of the Royal

Family to its exhibitions. He died at Kew in 1789, and was buried in the churchyard beside Gainsborough.

OZIAS HUMPHREY, R.A., was born at Honiton. He was sent by his parents to study art in London, where he became a student, like so many other young artists, at St. Martin's Lane Academy. Afterwards he was articled to Samuel Collins, the miniaturist, at Bath, and practised miniature painting there for some time. In 1764, on the advice of Sir Joshua Reynolds, he returned to London, and became a member of the Society of Artists. At the exhibition in Spring Gardens in 1766 he contributed a miniature, which was purchased by King George III., who also gave him a commission to paint the portraits of the Queen and other members of the Royal Family. Six years afterwards Humphrey met with a severe accident, and went for the benefit of his health to Italy, where he remained for four years studying the old masters. Two years after his return to England in 1777 he was elected an Associate of the Royal Academy. In 1785 he went to India, and painted miniatures of many of the distinguished natives; but after staying there for three years, he was compelled, owing to ill-health, to return again to London, where he continued to paint miniatures until his sight failed. He then turned his attention to crayon drawing, and became one of its ablest exponents. Humphrey was elected a full member of the Royal Academy in 1791, and in the following year he was appointed Portrait Painter in Crayon to the King. In 1797 he became totally blind, and although incapacitated for further work, he lived for thirteen years longer, and eventually died at his residence in Thornhaugh Street, Bedford Square, on March 9, 1810. Humphrey worked under the influence of Reynolds, and his miniatures were executed with great refinement and charming expression. He was for many years one of the most prominent members in the profession.

JOHN SMART was born in Norfolk in 1741. He was a fellow-pupil with Cosway at St. Martin's Lane Academy, and, as already stated, obtained one of the first premiums offered by the Society of Arts in 1755. In the following year he appears to have obtained a second premium offered to children 'of the unexperienced age of fourteen,' but he certainly must have been beyond the limit of age (*see* page 9). In 1757 he obtained a premium in a class under seventeen years of age, and in 1758 under eighteen years. Smart soon became successful in miniature painting, and

was elected a Vice-President of the Incorporated Society of Artists, to whose exhibitions he contributed many specimens of his art. In 1788 he followed the footsteps of Ozias Humphrey, and embarked for India; here he met with great success, remaining in the East for five years. Smart usually signed his miniatures with his initials, J.S., and added the letter I to those executed in India. On his return to London he received numerous commissions from the Royal Family, and became one of the most fashionable miniature painters of the day. He died in Russell Place, Fitzroy Square, on May 1, 1811.

George Engleheart was born at Kew in 1750. When still a youth he entered the studio of George Barret, R.A., and under his teaching made some drawings of landscapes and cattle; afterwards he was placed under Sir Joshua Reynolds, and copied many of his portraits in miniature. He became one of the most successful miniature painters of the period, and a large number of persons of distinction sat to him, their names being recorded in a fee book which he kept. Engleheart succeeded Jeremiah Meyer as Miniature Painter to King George III. He died at Blackheath, and was buried in the family vault at Kew.

Samuel Shelley was born in Whitechapel, and was a self-taught artist. He copied the paintings of Reynolds, and in a measure his style as a miniature painter is founded upon the latter's work. In addition to portraits, he painted poetic subjects on a small scale, and he was one of the four artists who were instrumental in founding the Society of Painters in Water Colours.

Andrew Plimer was the son of a Shropshire clockmaker, and was brought up in his father's business. He ran away from home with his elder brother Nathaniel, and the two youths for a considerable period wandered about the country with a party of gipsies. Eventually they found their way to London, where Andrew obtained employment as a servant to Cosway, and afterwards became a pupil of his master. He executed a large number of miniatures of beautiful women, and he is noted for having painted a fine group of three ladies of the Rushout family. Nathaniel also became a miniature painter, but very little is known either of his life or of his work.

Other miniature painters who were working towards the end of the eighteenth century and during the first half of the nineteenth century were:—

Samuel Cotes, brother of Francis Cotes, R.A.; Richard

Collins, a pupil of Jeremiah Meyer, Chief Miniature and Enamel Painter to George III.; Adam Buck, an Irishman born at Cork; John Bogle, a Scotchman who came to London in 1772, and who has been described as 'a little lame man, very poor, very proud, and very singular'; John Thomas Barber, who afterwards assumed the name of Beaumont and became Miniature Painter to the Dukes of Kent and York; Mrs. Anne Mee, patronised largely by the Royal Family, and many of whose miniatures are at Windsor; Andrew Robertson, an admirable musician as well as a miniature painter (at the age of sixteen he was Director of Concerts at Aberdeen; he came to London about 1801, and was introduced by Benjamin West to the Royal Family); John Cox Dillman Engleheart, a nephew and pupil of George Engleheart; Sir William John Newton, Miniature Painter to Queen Adelaide, and knighted in 1837; and Sir William Ross, R.A., pupil of Andrew Robertson, who painted a large number of miniatures, including many portraits of the Royal Family.

The principal miniature painters in enamel were Christian Friedrich Zincke, born at Dresden, who came to England about 1706; Nathaniel Hone, R.A., who painted both in enamel and water colour (he was one of the founders of the Royal Academy, but quarrelled with that body by painting 'The Conjurer,' satirising Reynolds and Angelica Kauffmann); his son Horace Hone, A.R.A., who also painted miniatures; Henry Bone, R.A., Enamel Painter to George III., and three of his sons, Henry Pierce Bone, William Bone, and C. R. Bone; and William Essex, who was Enamel Painter to Queen Victoria and the Prince Consort.

John Downman, A.R.A., living between 1750 and 1824, drew delicate portraits in pencil or charcoal on thin paper, and frequently tinted them on the reverse side.

Miniature painting, which had been practised by so many great artists for nearly three centuries, suddenly collapsed in the middle of the nineteenth century, owing to the introduction of the cheap mechanical processes of photography. A revival, however, has taken place during recent years, and the art is being fostered by two Societies of Miniature Painters.

# CHAPTER II

## TOPOGRAPHICAL DRAUGHTSMEN

As has been stated, the earliest mediæval pictures in missals were wrought with pigments soluble in water, mixed with the gum of the fig-tree, mastic, white or yolk of egg, or some other adhesive medium to give the proper consistency and the necessary fixity; the method was called tempera or gouache painting. Whilst this means was still in common use, the mode of painting with pigments ground in water was also employed by artists throughout Europe, especially the Germans and Dutch, in making sketches or studies for oil paintings; a revival of the old tempera painting on panels or canvas applied to paper, the same technique being employed. At first a white pigment was added to the colours, which rendered them opaque, and this style is known as painting in body colour. In the Print Room at the British Museum there are two admirable sixteenth-century drawings in this manner by ALBRECHT DÜRER (1471–1528). One is 'A View of the Weier Haus, near Nuremberg.' The greater part of the drawing is filled up with the River Pegnitz, in the foreground some sedge and grasses are carefully drawn, whilst in the middle distance towards the left is a small island, on which stands a narrow plaster and timber house, strongly reflected in the water. This drawing was used by Dürer for the background of his engraving 'The Virgin with a Monkey.' The other is a landscape study, in which a stormy sky and a deep blue pool with some pine-trees on the right bank have been washed in with the utmost freedom by this great German master. There may also be seen in the Print Room some carefully finished drawings in body colour, executed in the following century by the Dutch artist Adriaan van Ostade (1610–1685). This painter also made studies in water colour—*i.e.*, the pigments are almost transparent, the white ground of the paper being the source of their luminosity. These studies were first outlined with a reed pen, and slight local colours afterwards added. Cornelius du Sart (1655–1704)

and other Dutch painters also executed drawings in the same manner; but probably the finest example of an early water-colour drawing of the Dutch school extant is a panorama of Amsterdam from the river Y, with the yachts of Peter the Great and of the city of Amsterdam; it is on three sheets of paper mounted in one length, and is executed in a broad manner with luminous effects. In the front is the city yacht, in which the Czar, surrounded by distinguished personages, is seated, and close to it is the royal yacht, whilst in the background is the city of Amsterdam. It was painted in 1702 by Ludolf Bakhuisen (1631–1708), assisted in the architectural portions by J. van Call, an architect and etcher.

As miniature portrait painting may be said to have been introduced into England by a foreigner, Hans Holbein, so in like manner the tinting of drawings with water colour, in all probability, was brought into this country about the middle of the sixteenth century by A. VAN DEN WYNGAERDE, a Flemish artist who is supposed to have been attached to the suite of Philip II. of Spain, and accompanied him to England. He made many pencil drawings of views in London and the neighbourhood. Amongst them two of the Royal Palace at Richmond, executed in 1562, are preserved in the Bodleian Library, Oxford. In the next century WENCESLAUS HOLLAR, a native of Prague, came to England with the Earl of Arundel on his return from the embassy at Vienna. He became Drawing Master to the Prince of Wales and the Duke of York. During the troubled times he was taken prisoner at Basing House, but he managed to escape to Antwerp. After the Restoration Hollar returned to England, where he resided until his death. Although he is best known by the large number of etchings which he produced, he made many topographical drawings in outline with a reed pen, to which he afterwards added slight local colours. Admirable examples of these drawings, 'The Quadrangle at Windsor Castle,' 'Whitehall,' and 'The Tower,' may be seen at the British Museum.

In an interesting seventeenth-century manuscript styled 'An Inventorie of the Personall Estate of ye late King, which was sold by Act of Parl$^{t}$,'[1] numerous water-colour drawings belonging to Charles I. are mentioned with the prices at which they were appraised; for instance:—

[1] In the Library at the Victoria and Albert Museum.

| | |
|---|---|
| One piece, of Christ on the Cross Water Cullours | 1.0.0 |
| A landskape wth water cullours | 2.0.0 |
| A picture in water collours of the beheading the Queen of Scotts | 12.0.0 |
| *Xt feeding the people water colours* | 2.0.0 |
| Spanish Fleet in 88 water colours | 3.0.0 |
| Tobias in water colours by ye King's Niece | 2.6.0 |

The following is the description of the last-named painting given in the Catalogue of the King's Collection, the MS. of which is in the Ashmolean Museum at Oxford. 'No. 71. Item sent also by the Princess Louisa, his Majesty's niece, a landscape piece wherin the angel is conducting Tobias with a fish under his arm, the angel being in a red and white habit, a little dog following: which picture being without glass, in a black frame, was presented to his Majesty. Length 4½ in., breadth 7 in. Done in the Hague by the King's niece the said Princess.' Another painting, representing 'a faulkner,' sent to the King as a token from his niece Princess Louisa, who was a daughter of Elizabeth, Queen of Bohemia, is stated to be 'in a square frame with isinglass over it.'

Amongst the earliest Englishmen to take up this style of tinted drawing was John White, who worked about 1585 to 1593. He was a colonial pioneer, and one of the first settlers in Virginia. He was for a time a governor of the State. After 1590 he lived in Ireland. A versatile genius, Francis Barlow, who was born in Lincolnshire about 1626, practised portrait painting, but his talent lay in animal painting, and he drew horses, dogs, birds, and fishes with great spirit, introducing clever landscapes in the backgrounds; he also designed some painted ceilings, and some monuments for Westminster Abbey. Francis Place, of a Durham family, was known for his topographical landscapes, executed in the manner of his friend Hollar. He was articled to an attorney in Gray's Inn, but on the outbreak of the Great Plague he left London and settled in York. He was one of the earliest of the mezzotinters in England. Later a marine painter, Peter Monamy, who came from Jersey, executed some clever drawings. Speaking of 'The Old East India Wharf' by him, in the Victoria and Albert Museum, Mr. Samuel Redgrave said, 'It is almost identical with some of the works of the Dutch artists, and aptly illustrates the gradation from cold monochrome tints till warmer colour in the foreground is reached, grey being

PLATE III.

EWMARKET HEATH. PIETER TILLEMANS.

(*Size of original* $36\frac{3}{4} \times 11\frac{1}{4}$ *inches.*)

used as the shadow colour in the distance, cool brown in the mid distance, culminating in warmer browns, and even a reddish tint in some foreground tiles, the whole being laid on in such clean, sharp washes, and with such transparent pigments, that it might have been executed a century later, when the art was in its full excellence in England.'

George Edwards, library keeper to the Royal College of Physicians, made drawings of birds and animals. He wrote a *Natural History of Birds*, published in 1751, and added an appendix 'A Brief and General Idea of Drawing and Painting in Water Colours: Intended for the amusement of the curious rather than the instruction of artists.' In it he says, 'There are two ways of painting in water colours; one by mixing white with your colours and laying on a thick body; the other is only washing your paper or vellum with a thin water tinctured with colour . . . the former method of using water colours is called painting, and the other washing or staining.'

The drawing of racehorses exercising on Newmarket Heath (*see* Plate III.) by Pieter Tillemans shows that painting in water colour must have been practised in this country early in the eighteenth century. Tillemans was a Flemish painter, born at Antwerp in 1684, and came to England in 1708. He painted portraits, hunting scenes, horses, dogs, and views of country seats; he also drew many illustrations for Bridge's *History of Northamptonshire*, published in 1719. Tillemans was a friend of the Rev. Dr. Cox Macro, a chaplain to King George II., and Macro employed him to decorate with paintings the walls of the staircase of his residence, Little Haugh Hall, at Norton, near Bury St. Edmunds. He resided with Dr. Macro for a considerable period, and there still exists a painting of his studio in that house executed by himself. He died there suddenly on December 5, 1734, having been working up to the previous day on a portrait of a horse. Tillemans was buried in the churchyard of the adjoining village, Stowlangtoft, and the following is the entry in the register of that parish: 'Peter Tillemans of Richmond in County of Surrey was Buried De$^{b}$ y$^{e}$ 7 day.' In a book preserved in the vestry chest at Norton is a record of a dispute between Dr. Cox Macro and the Rector of Norton of that time about the land tax assigned to the rectory. The rector writes as though one special year had been a year of painful and agonising experiences, and it may be that alienation from each other (as is

indicated in the pathetic record) influenced Dr. Macro in arranging for his friend the artist not to be buried in Norton churchyard. At one time there was a bust of Tillemans by Rysbrach in a niche at the top of the staircase at Little Haugh, and although it has disappeared, the inscription, 'Tillemansio suo Rysbrachius,' still remains. With reference to the statement in the burial register that Tillemans belonged to Richmond, Dr. John Evans, writing in 1824, says: 'In the collection of Archdeacon Cambridge there was a view of "Richmond Hill," interesting not only as one of the best works of the master Tillemans, but from the accuracy with which it represents every object seen from that much admired spot near a century ago. It was painted from the house in which Tillemans lived, for his patron, Lord Radnor, whose house at Twickenham is introduced, also the portraits of some of the principal persons then resident in the neighbourhood, particularly that eccentric character Lady Wortley Montague on her favourite horse on which she hunted with the staghounds in Richmond Park.' It is a large picture painted in oils. There was a portrait of Tillemans by Wissing at Strawberry Hill, and an engraving was made after it by T. Chambers.

'Newmarket Heath,' although it may be classed as a topographical drawing, is executed in a free style with washes of colour, without any outlines with a pen and without grey tints, and in technique it is in advance of the work of the English topographical draughtsmen of the middle of the eighteenth century.

Another foreigner who painted topographical drawings was J. Maurer, a native of Switzerland; he came to England about 1745, and drew many views of buildings in London. There are some tinted drawings of St. James's Park by him in the Royal Collection at Windsor.

During this century it became a fashion for the nobility and other important personages to have engravings made of their country seats, and numerous antiquarian publications were at the same period produced, illustrated with engravings of views of family mansions, churches, and other buildings. This fashion created a demand for topographical draughtsmen to assist the engravers, and a large number of these soon sprang up. The architectural portions of their drawings were carefully outlined with a pen, and local colours were frequently washed in afterwards with a slight tint.

Plate IV.

South West View of Eton College. Paul Sandby, R.A.

*(Size of original 8½ × 15 inches.)*

In the catalogues of the exhibitions of the Society of Artists of Great Britain, the first of which was held at the Society of Arts in 1760, these topographical works are described as being 'stained,' 'tinted,' or 'washed' drawings. At first the washes, being mere indications of colour, were very sparingly laid on these outline drawings; they were chiefly employed in the foreground, with sometimes a slight indication of blue for the sky, but never covering the whole surface of the paper. Gradually more colour was added, and by degrees a more artistic character was given to the work. Edward Dayes, in his *Instructions for Drawing and Colouring Landscapes*, published after his death in 1805, explains the manner in which these drawings were executed. 'Supposing,' he says, 'the outline complete, and ready to work on, there are two ways of working it up. The first, and most easy way, is to make all the shadows, and middle tints, with Prussian blue and brown Indian ink. The other is, by dead colouring it all over, making light, shade, and middle tint, as is done in oil painting (only preserving the lights), and which is, of course, most complex, and so proceed strengthening each part, till the whole is finished. . . . The grey colour, or ærial tint, may be first washed over every terrestrial part of the drawing required to be kept down; that is, before colouring; as colour laid over the grey will, of course, not be so light as where the paper is without it.' After giving other minute directions for colouring and drawing landscapes, he finishes the chapter by recapitulating his instructions as follows: 'First, then, in making the outline, everything that relates to shapes of the objects must be settled, as the student will then have the advantage of doing it without the interference of light and shadow, or colour; and so far his attention, being less engaged, may be more vigorously applied. Secondly, he will consider light and shadow independent of form or colour, and carry on the drawing as directed under Light and Shade; and thirdly, having only the colouring to regard, it is but reasonable to expect that his success will be greater than if he had to attend to all the different parts at one and the same time.'

Whilst outline drawings, slightly tinted, were in every way suitable for the purpose of the engraver, the lack of colour gave them a cold and weak appearance when hung on the same walls with oil paintings at an exhibition, and one may not be far wrong in assuming that the development of water-colour painting was

to a great measure stimulated by the exhibitions inaugurated during the latter part of the eighteenth century. Up to that period the stained drawings by the topographical artists were executed for the use of the engraver, and the chalk or charcoal sketches slightly tinted with water colour made by painters in oil were chiefly designs for their paintings. It was not until the last decade of the century that water-colour paintings, apart from miniatures, were produced as finished works of art. Exception may perhaps be made in the case of the miniature copies of oil paintings in the Royal Collection produced by Peter Oliver for King Charles I.

One of the chief difficulties with which the early water-colour painters had to contend was the colours. The manufacture of colours was an unknown trade, and the artist had to prepare them himself as best he could. In the *Art of Drawing and Painting in Water Colours*, published in 1770, the writer states that colours are to be distinguished as follows: white, yellow, orange, red, purple, blue, and black; he proceeds to give the artist minute directions for the preparation of these colours from natural materials—viz. roots, and mineral and other compounds; also the means of purchasing these materials in their raw state from the druggist or herbalist. In 1781 the artist colourman was already established, for it is recorded in that year that Messrs. Thomas and William Reeves were awarded a silver palette by the Society of Arts for their improved water colours; but for a considerable period afterwards artists continued to make their own colours, for as late as 1797 Paul Sandby, writing to a friend, speaks of a grand discovery. 'A few weeks ago I had a French brick for breakfast: the crust was much burnt in the baking. I scraped off the black, and ground it with gum-water; it produced an excellent warm black colour like mummy, and bears out with great vigour. . . . The day after this great discovery I had pork and peas-pudding for dinner. I tried some split peas in the evening in a shovel over the fire, and parched them quite black. This also answers well, very dark and warm, not opaque like ivory black: you will, I know, thank me when you try it, and throw your Indian ink aside.'

Another difficulty with which these early water-colour painters had to contend was the paper. At first what was termed wire-wove paper was used, but it was not at all adapted for the purpose, as it was only made in small dimensions, and the surface

was not sufficiently sized to bear repeated washings with water colours. Later a white cartridge paper was used, but it was too smooth and too hard in texture; besides, it was only partially absorbent, so that after a wash had been laid over it, the paper dried in patches, and thus disfigured the drawings. It was not until a paper was specially manufactured suitable for the use of water-colour painters that satisfactory results were obtained.

Several artists have been claimed to be the 'father' of the English school of water-colour painting, amongst them WILLIAM TAVENER (or Taverner), an amateur painter. He was the son of a procurator-general of the Court of Arches of Canterbury, whose profession he followed. His drawings usually represent woody scenes; they were never topographically correct, and he exaggerated buildings in order to give them a classic character. He painted both in body colour and in water colour; 'A Woody Landscape,' in the Victoria and Albert Museum, and 'Sandpits, Woolwich,' in the British Museum, are executed in the former medium, whilst 'A View from Richmond Hill,' at the Whitworth Art Gallery, Manchester, is in the latter. Smollett praises his drawings in *Humphry Clinker*. Tavener was also a writer of plays, and produced, amongst others, *The Maid and the Mistress* and *The Artful Husband*.

Another early painter for whom the title has been claimed is SAMUEL SCOTT. He was considered to be the best marine painter of his time in England; he worked chiefly in oil colours, but he also produced drawings in water colour called by Walpole 'washed drawings,' of which there is an excellent example, 'Twickenham-on-the-Thames,' in the Whitworth Art Gallery, Manchester. Scott was a friend of Hogarth, and was one of the party in the celebrated 'Five Days' Peregrination' in the Isle of Sheppey. He supplied two of the illustrations to the account of that journey.

ALEXANDER COZENS has also been styled 'father' of our water-colour school. He is said to have been a natural son of Peter the Great, and born in Russia of an Englishwoman from Deptford, who accompanied Peter on his return to his own country. It has, however, been suggested that Richard Cozens, a ship builder, who went to Russia in 1700, was the father of Alexander. He built many ships at St. Petersburg and elsewhere. He attained the rank of Captain Commander in 1725, and went to Archangel in 1733, where he died two years later. Alexander Cozens was sent by the Czar to study art in Italy, and

he came from that country to England in 1746, where he painted landscapes in water colour. He was drawing master at Eton for some years, and gave lessons to the Prince of Wales, afterwards George IV. Subsequently he resided for a time at Bath, and here he became a very popular teacher to the dilettanti at that fashionable resort. He professed to teach amateurs how to produce pretty pictures without imposing upon them the necessity of study. His process was to 'dash out upon several pieces of paper a number of accidental large blots and loose flourishes, from which he selected forms, and sometimes produced very grand ideas.'[1] Cozens demonstrated this process in a small tract entitled *A New Method of drawing Original Landscapes*. Dayes, in his *Professional Sketches*, calls him 'Blotmaster-General to the Town.'

The painter, however, who is most generally known as 'the father of the water-colour art' was PAUL SANDBY, R.A., a descendant of an old Nottingham family. Through the influence of Mr. Plumtre, the borough member, he and his elder brother Thomas obtained employment in the Military Drawing Office of the Tower of London. In 1746 he was engaged as draughtsman on the survey of the roads of the Highlands, which was commenced after the suppression of the rebellion, and made many sketches of the scenery and antiquities of Scotland. He quitted the service of the survey in 1751, and for a time took up his abode with his brother at Windsor. Here he made a large number of views of Windsor Castle, and of the principal objects of interest in the parks and neighbourhood, including Eton and its college (*see* Plate IV.). In 1760 the two brothers took up their residences in London, and Paul, after living in Dufour's Court, Broad Street, Carnaby Market, and in Poland Street, eventually purchased a house, No. 4 St. George's Row, Oxford Road, overlooking Hyde Park (now 23 Hyde Park Place), where he resided until his death, according to an article in *The Magazine of Fine Arts*, published in 1833. Paul Sandby's early style of drawing was effected by carefully delineating the forms of all the objects of his composition with a penned outline, and all was shadowed in a simple effect of light and shade with Indian ink. The chiaroscuro thus wrought, the whole was coloured with simple washes, approximating the general tint of each locality. These were designated 'tinted drawings.' His second and improved style of representing his views and pictorial

[1] Edwards, *Anecdotes of Painting.*

compositions was by subduing the rigid appearance of the outline, and adding richness, though with cautious timidity, so as to emulate the effect of a picture. This step in improvement was effected by a careful repetition of the tinting, and by compounding a greater variety of hues, deepening his repetitions as the objects approached the foreground. His superior style, and that on which he hoped to establish a lasting reputation, was that in which he wrought in body-colour painting. Some of the subjects which he produced in the pigments thus prepared were executed with great mastery and skill. Paul Sandby also painted in oil, and contributed many pictures in oil as well as in water colours to the Royal Academy, of which he was one of the original members. He was a spirited etcher, and produced numerous etchings, in many of which he ridiculed Hogarth's caricatures with considerable humour and wit. Sandby was also the first artist to practise aquatint in England. The Hon. Charles Greville purchased the secret from the French painter and engraver, Jean Baptiste le Prince, and communicated it to Sandby. From 1768 to 1796 Sandby held the post of Chief Drawing Master at the Royal Military Academy at Woolwich, and he was also appointed by King George III. to instruct the young Princes in drawing. A large collection of Sandby's drawings is preserved at Windsor.

THOMAS SANDBY, R.A., the elder brother of Paul Sandby, was also born at Nottingham, and was appointed at the same time with him in the Military Drawing Office of the Tower of London. Subsequently he became Draughtsman and Private Secretary to H.R.H. the Duke of Cumberland, and accompanied him in his campaigns in Flanders and Scotland. In 1746 Thomas Sandby was appointed Deputy Ranger of Windsor Great Park, which position he held until his death. This post placed him in comparative independence, and afforded scope for the employment of his talent both as an artist and architect. For several years after his appointment a large part of his time was occupied in the construction of the Virginia Water. He became, like his brother, one of the foundation members of the Royal Academy, and he was appointed its first Professor of Architecture. Although Thomas Sandby was chiefly an architect, he executed many topographical drawings, some of which are preserved in the Royal Library at Windsor. He died at the Deputy Ranger's Lodge in 1798, and was buried in the churchyard of Old Windsor. A

brass plate was placed in the church to his memory some years since, recording the chief events of his life.

FRANCIS TOWNE, born in Devonshire, but the exact place is not known, was a landscape painter. He became a friend of William Pars, A.R.A., from whom he received some instruction in drawing, and accompanied him to Rome in 1780. Although Towne spent a considerable time on the Continent, he executed a considerable number of drawings in his native country. His special skill lay 'in the management of even pen-line, and the subtle modulation of colour upon a flat surface.'

One of the most successful followers of Paul Sandby was his pupil MICHAEL ROOKER, A.R.A., more commonly known as Michael Angelo Rooker, the additional Christian name having, it is said, been given to him by his master. He was the son of Edward Rooker, an engraver, to whose profession he was brought up; subsequently he studied at St. Martin's Lane Academy and under Sandby. He was amongst the early students of the Royal Academy, and in 1770 was elected an Associate of that body. In 1788 he commenced a series of pedestrian tours through England, and executed a large number of water-colour drawings, which are remarkable for accurate and delicate detail, as shown in 'Bury St. Edmunds' (*see* Plate V.). A contemporary with Rooker was THOMAS HEARNE, who was an apprentice to W. Woollett, the engraver. In 1771 he went to the Leeward Islands as draughtsman to the Governor, and executed many drawings for him. He afterwards exhibited a number of drawings which were engraved by W. Payne for 'Antiquities of Great Britain.' Hearne's drawings were accurately executed, but his colouring was weak. 'Richmond' (*see* Plate VI.) is a good example of his style.

EDWARD DAYES engraved in mezzotint, executed miniatures, and wrote several works on art, besides making topographical drawings. An engraving of 'Buckingham House, St. James's Park' (*see* Plate VII.) was published in 1793 under the title of 'The Promenade in St. James's Park.' Dayes died by his own hand in May, 1804.

Another topographical artist of the same period was JOSEPH FARINGTON, R.A., the son of a Lancashire parson. When sixteen years of age he was placed under Richard Wilson; he became one of the first students of the Royal Academy, and was elected an Associate in 1783, and a full Academician two years later,

although he chiefly painted topographical subjects in water colours. He kept a diary, which gives many interesting particulars concerning notable personages, especially painters, at the period. The diary has been recently published. He died in 1821 from the effects of a fall from a horse.

During the latter half of the eighteenth century it was the fashion for distinguished persons travelling abroad to be accompanied by artists, who were employed to depict scenes in the countries visited. Many of the drawings produced by them were afterwards engraved. The following were amongst the most noted of these travelling artists: JOHN SMITH, who visited Italy with the Earl of Warwick, from which he acquired the appellation of 'Warwick' or 'Italian' Smith. WILLIAM PARS, A.R.A., went with Dr. Chandler to Greece as draughtsman for the Dilettanti Society; subsequently he was sent by that Society to Rome, where he died in 1782. Pars executed many drawings in Ireland.

JOHN CLEVELEY, a pupil of Paul Sandby, painted seascapes and shipping, whilst holding an appointment at Deptford Dockyard. He accompanied Sir J. Banks on his voyage to Iceland in 1772, and was draughtsman to the North Sea expedition of Captain Phipps, afterwards Lord Mulgrave, in 1774. ROBERT CLEVELEY, his twin brother, also painted marine subjects, and was appointed Marine Painter to the Prince of Wales. He died from a fall from a cliff at Dover in 1809. JOHN WEBBER, R.A., was the son of a Swiss sculptor named Weber, but he altered the spelling of his name. He sailed with Captain Cook on his third and last voyage in 1776, and was present at the great navigator's death. A painting of the event by Webber was engraved by Byrne and Bartolozzi. His drawing was correct, but the general effect of his works was weak. WILLIAM ALEXANDER, an artist who drew with refined taste, accompanied Lord Macartney's embassy to China in 1792, and illustrated Sir George Staunton's account of that embassy, and also Barrow's *Travels in China*.

Other water-colour painters working during the latter half of the eighteenth century were ANTHONY T. DEVIS, a teacher of drawing; GEORGE BARRET, Sen., R.A., a self-taught Irish painter who was induced by Edmund Burke to come to London in 1762, and became a friend of SAWREY GILPIN, R.A., the animal painter, who sometimes added horses and cattle to his land-

scapes; THOMAS MALTON, Jun., and JAMES MALTON, the sons of a topographical draughtsman, who followed their father's footsteps and painted many architectural views; the former being known for his street scenes similar to 'The Strand, with Somerset House and St. Mary's Church' (*see* Plate VIII.); HUGH WILLIAM WILLIAMS, known as 'Grecian Williams,' was born at sea in 1773. Whilst young he settled in Edinburgh; subsequently he travelled Italy and Greece. After his return to Edinburgh in 1818 he published his *Travels* and his *Views in Greece*; NICHOLAS POCOCK, chiefly a marine painter, who was the son of a Bristol merchant, and when young commanded merchant vessels sailing from that port, but later left the sea to devote himself to art, and received some encouragement from Reynolds; and JOHN ALEXANDER GRESSE, a fashionable drawing master who numbered amongst his pupils the daughters of George III.

JOHN THOMAS SERRES, the son of Dominic Serres, R.A., was a marine painter like his father, but practised painting chiefly in water colours. He became marine painter to King George III., and draughtsman to the Admiralty, the latter being a lucrative post. Unfortunately he married a Miss Wilmot of Warwick, who passed herself off as the Princess of Cumberland; her intrigues and extravagances ruined him, and he died within the Rules of the King's Bench in 1825. His brother DOMINIC M. SERRES was also a water-colour painter.

In the eighteenth century the painters of figure subjects in water colours were not numerous. The principal were: JOHN COLLET, who painted mainly humorous drawings of considerable merit, and may be said to have plagiarised Hogarth; GIOVANNI BATTISTA CIPRIANI, R.A., an Italian, who came to England in 1755, and drew many graceful figure subjects, gaining a widespread reputation by the engravings made after them by his fellow countryman Bartolozzi; FRANCIS WHEATLEY, R.A., who, besides making topographical drawings, painted numerous *genre* subjects (*see* Plate IX.), many of which, including 'The Cries of London,' were engraved.

Three artists, HENRY WILLIAM BUNBURY, THOMAS ROWLANDSON, and ISAAC CRUIKSHANK, were noted for their caricatures. The first named belonged to an old Suffolk family, and became Equerry to the Duke of York. As an artist he excelled in humorous drawings, but they were somewhat weak in execution. Rowlandson, however, although he lived a somewhat

of mountain and moorland scenery. About 1797 he painted a panorama of London, which was exhibited at Spring Gardens, and many of his original sketches for it are now in the British Museum. In November, 1801, he went to France for the benefit of his health, and returned to London in the spring of the following year, bringing with him many views of Paris, some of which he subsequently etched on soft ground; but the change led to no improvement in his health. After gradually failing, he died suddenly at his studio in the Strand on November 9, 1802, in his twenty-eighth year, and was buried in the churchyard of St. Paul's, Covent Garden.

Girtin, doubtless, commenced water-colour painting by first laying in the cold greys in the manner of the topographical artists of his time; but both he and Turner soon abandoned this method, and sought to impart to their paintings the luminosity and true colours of nature with perfect clearness and transparency. It has, however, been asserted by a recent critic that Girtin made no attempt to reverse the traditional practice, the only difference being, that instead of using Indian ink he employed sepia or burnt sienna, although the writer also states that one of Girtin's late drawings is underpainted with washes of Indian ink, the local colour being put over the black in the traditional way; but W. H. Pyne, a water-colour painter himself, who was exhibiting at the Royal Academy during the same years as Girtin, and was probably well acquainted with his method of working, as Girtin was open-minded and made no secret of his technique, tells a different tale. Writing in *The Somerset House Gazette*, in 1823, under the pseudonym of Ephraim Hardcastle, he states that 'this artist prepared his drawings on the same principle which had hitherto been confined to painting in oil, namely, with the local colour, and shadowing the same with the individual tint of its own shadow. Previous to the practice of Turner and Girtin, drawings were shadowed first entirely through, whatever their component parts—houses, castles, trees, mountains, fore-grounds, middle-grounds, and distances, all with black or grey, and these objects were afterwards stained or tinted, enriched and finished, as is now the custom to colour prints. It was this new practice, introduced by these distinguished artists, that acquired for designs in water colour upon paper the title of paintings: a designation which many works of the existing school decidedly merit, as we lately beheld in the Exhibition of

the Painters in Water Colours, where pictures of this class were displayed in gorgeous frames, bearing out in effect against the mass of glittering gold as powerfully as pictures in oil.'

It was more than probable that the custom of the Royal Academy of hanging tinted drawings and oil paintings in juxtaposition first determined Girtin and Turner to break away from the grey underpainting in order to give more brilliancy to their works, to be subsequently followed by other water-colour painters, so that their drawings, when hung on the walls of an exhibition, might not be totally eclipsed by paintings executed in a more powerful medium.

Girtin had a partiality for painting in a low tone of colour, and many of his drawings, as 'Kirkstall Abbey' (*see* Plate XI.), were executed on a rough wire-marked cartridge paper, which assisted in imparting to his works a largeness of manner and that gloomy grandeur so characteristic of his style.

Joseph Mallord William Turner, R.A., the son of a hairdresser at 26 Maiden Lane, Covent Garden, was born on April 23, 1775, and was consequently two months younger than Girtin. As a boy he received little or no general education, but developed artistic proclivities at an early age. He was taught drawing by Thomas Malton for a short time, and when fourteen years old he was sent to the Royal Academy Schools. It is said that he first gained a means of livelihood by colouring engravings at Raphael Smith's establishment, where, as has already been stated, he probably first met his comrade Thomas Girtin and his patron Dr. Thomas Monro. He also exhibited drawings for sale in the window of his father's shop, and washed in backgrounds to architectural drawings. The leisure hours in his early days were passed in sketching on the banks of the Thames with Girtin, and a result of these labours was that in 1790, when only fifteen, 'A View of the Archbishop's Palace at Lambeth' was hung in the Royal Academy Exhibition. Shortly afterwards Turner, like many other artists, started to make tours about the country in order to draw cathedral churches, castles, and mansions for topographical works, which were so much in vogue at that time; and between 1790 and 1799, when he was elected an Associate of the Royal Academy, he exhibited forty-nine drawings ranging over twenty-six counties in England and Wales. The first engraving after one of his drawings appeared in *The Copper Plate Magazine* in 1794, and was followed by others in

subsequent years up to 1798. In the next year he made a drawing for *The Oxford Almanac*, and continued at intervals to do so for ten years. Up to this time Turner worked at a studio in Hand Court, close to his father's abode; but he now moved to more commodious premises at 64 Harley Street, where he resided until 1811; in that year he built himself a house in Queen Anne Street, which became his residence for the rest of his life. He lived for a time in the Upper Mall, Hammersmith, and at Twickenham.

In 1802 Turner, who had made a reputation as a painter in oil as well as water colour, became a full member of the Academy. In this year he first visited the Continent, and in 1803 exhibited six paintings of foreign scenes at the Academy. Although from this period he worked largely in oils, and most of the paintings which he exhibited at the Academy were in this medium, he was busily engaged in making drawings in water colour for his *Liber Studiorum*, the first part of which appeared in 1807. The 'Liber' consists of a series of plates executed from his drawings by etching and mezzotint. The drawings being completed by his own hand, he employed the best engravers of the day to translate them; at the same time he made additions and copious alterations on the proofs. Turner was stimulated to undertake this work in rivalry to Claude's *Liber Veritatis*. Although it was issued in parts, which extended over twelve years, the publication was never completed. During this period he was engaged in making drawings for Cooke's *Southern Coast*; this work appeared in parts from 1814 until 1826, when he quarrelled with his publisher. Many other books were published with engravings after Turner's drawings, amongst which must be mentioned Whitaker's *History of Richmondshire*, in 1823, with twenty plates; *The Rivers of England*, in 1824, with sixteen plates; Turner's *England and Wales*, issued in parts from 1827 till 1838, with ninety-four plates; *The Ports of England*, with six mezzotints by Lupton; Finden's *Illustrations of the Bible*, with twenty-six plates; *Italy*, a poem by Samuel Rogers, in 1830, with twenty-five plates; *Rivers of France—The Annual Tours*, with sixty plates, which appeared during the three years 1833–5; a poem by Rogers, with thirty-three plates; *Prose Works of Sir Walter Scott*, with forty plates; and *Poetical Works of Sir Walter Scott*, with twenty-four plates—the last three appearing in 1834.

In 1819 Turner first visited Italy, and, influenced by the nature and art of that country, began to exhibit a bolder scheme

of colour. Previously his paintings were in subdued tones, but now they were executed in a light key of bright colours, in the style with which his name is generally associated. From this date until about 1838 Turner painted his grandest oil pictures, many of which he exhibited at the Royal Academy. During the same period he executed also his finest paintings in water colour for the engravings in the numerous publications which have been mentioned. These works, now so highly prized, were not, however, seen by the public, for Turner rarely sent them for exhibition at the Academy, and, with the exception of a few oil paintings contributed to the British Institution, he showed his pictures at no other gallery.

Turner strove hard at his art all his life, and left behind him more works than any other artist, but he became a disappointed and miserly man. He allowed his house in Queen Anne Street, where he lived a solitary life with only a housekeeper, to fall into disrepair. William Callow narrates that when he visited Turner's studio as early as 1838 he was painfully shocked at its dilapidated state. The walls reeked with damp and the paper hung down in strips, whilst many of his paintings lay on the floor in a cracked and damaged condition—in fact, the whole studio was in a state of chaos.

Towards the end of his life Turner became more and more eccentric and secretive. He possessed another residence, a small cottage facing the river at Chelsea, unknown to his friends, and passed himself off there under the name of Mr. Booth. Here he was found in a dying condition in a small attic on December 19, 1851, and he breathed his last on the following day.

According to his wish, Turner was buried in St. Paul's Cathedral, and £1000 was expended on his monument. His will, with its numerous codicils, was so confused that it could not be decided what Turner intended should be done with all the money which he had saved. After a long litigation a compromise was effected, and the National Gallery acquired all his pictures and water-colour drawings found in his studio, paying several hundreds of pounds for them, and the Royal Academy received the sum of £20,000, with which the Turner Annuity Fund was founded, in accordance with his requests in his will.

Illustrations are given of Turner's three periods. The first, 'Waltham Cross' (*see* Plate XII.), was executed in his earliest style with slight tinted washes; a pencil study, made in 1794

from nature, upon which this drawing is based, is in the Turner Bequest at the National Gallery. On the back of it is written in Turner's handwriting: 'Revd Thos Leman, Crescent, Bath, 8g.,' which is probably a note of the patron who commissioned the water-colour drawing, and the price to be paid for it. The second illustration, 'Hastings' (*see* Plate XIII.), painted in 1818, shows his best or middle period; Turner afterwards made for Mr. Sheepshanks a replica in oils of this water-colour painting, with some alterations in the ships and boats; it now hangs in the Victoria and Albert Museum. The third, 'The Lake of Thun'[1] (*see* Plate XIV.), is an example of his last period, when he had developed those bold schemes of colour which are more abstract and poetical than accurate or materialistic. By many people this period is regarded to be the most individual of the great painter's life.

Another landscape painter who greatly influenced the water-colour art, although he worked principally in oils, was JOHN CONSTABLE, R.A. His ideals were totally opposed to those of Turner. Whilst the latter painted golden visions in bright fiery colours, and scenes so idealised as to render it often difficult to recognise the locality which they purport to represent, Constable was a realist, and delineated what he saw with the utmost fidelity, so much so that his effects are often cold and watery, causing Fuseli to ask for his umbrella, 'as he was going to look at' Mr. Constable's pictures. He loved to paint the full foliage of summer, with the sun high in the heavens, and skies with masses of breezy clouds. 'His greatest peculiarity in the eyes of his critics arose more particularly from the habit he had adopted of painting *under the sun*—that glitter and sparkle of white lights on his foliage, which by those who had never observed nature, or had no eyes to read her aright, was nicknamed "Constable's snow"—was laughed at as spotty, and ever treated with ridicule by those who loved the patina of brown pictures, and in whose eyes all freshness was a sin against both taste and truth.'[2]

Constable was born at East Bergholt in Suffolk on June 11, 1776. His father, a wealthy miller, after sending his son to school at Lavenham and Dedham, intended that he should enter

[1] This painting has been called 'Pallanza, Lago Maggiore,' but, by comparing it with 'Ville de Thun—Switzerland' in the 'Liber Studiorum,' it is evident that Turner intended it for a view on this lake.

[2] See *A Century of Painters*, by Richard and Samuel Redgrave.

the Church, but as the son had no inclinations in that direction, he was placed in his father's business. He became acquainted with the village plumber and glazier, who painted landscapes, and went on sketching expeditions with him. Sir George Beaumont, who was accustomed to visit his mother at Dedham, was attracted by the youth's drawings; he gave him encouragement, and lent him some water-colour drawings to copy.

In 1795 Constable's parents were induced by Sir George to let their son study art in London. Four years later he became a student at the Royal Academy, where he exhibited his first work in 1802. Thus, unlike those of Turner and Girtin, Constable's talents for painting were not developed at an early age, nor were they fully appreciated by the members of the Royal Academy until comparatively late in his life, for he was not elected an Associate till 1819, nor an Academician until ten years later, when he was fifty-three years old.

The neighbourhood around his native village had always great attractions for Constahle, and many of the scenes in his paintings were from the valley of the river Stour. Flatford Mill and the house of Willy Lott, where Constable spent some of his early days, have been acquired by Mr. T. R. Parkington of Ipswich. After restoring and furnishing them for the benefit of students in landscape painting, he presented them to the nation in memory of the artist. After his marriage Constable resided at Hampstead, and he resorted to the Heath for landscapes on many occasions. In 1824 'The Hay Wain' and another painting by Constable were exhibited at the Louvre, and for these he was awarded a gold medal by King Charles X. of France. The success he thus gained in Paris had a marked effect on his countrymen, and his reputation considerably increased. Constable died suddenly at his residence in Charlotte Street, Fitzroy Square, on April 1, 1837. He painted a few water-colour drawings in the old method of outline tinted with colour, but he frequently used this medium for making notes for his oil pictures. A large number of these sketches were presented to the Victoria and Albert Museum by his daughter, Miss Isabella Constable; they are executed in a broad and vigorous manner, as may be seen from the accompanying illustrations (*see Frontispiece* and Plate XV.). His pencil drawings of trees are exceedingly interesting; in even his most hasty sketches in black and white there is always a sense of 'light.'

## CHAPTER IV

### THE ROYAL SOCIETY OF PAINTERS IN WATER COLOURS

The Foundling Hospital was erected in Guilford Street, Russell Square, in 1745, a few years after it had been incorporated by a charter. As the income of the charity could not be expended upon decorations, many well-known artists of that day presented some of their pictures for the adornment of the principal apartments of the Hospital. Amongst the first contributions was a full-length portrait of its founder, Captain Coram, by Hogarth, and that artist's celebrated painting, 'The March to Finchley,' also became the property of the Hospital through his generosity. The picture was sold by lottery; Hogarth gave the unsubscribed chances to the governors of that institution, including, as it afterwards proved, the lucky number. The collection was opened on view to visitors, and this novel spectacle was so great an attraction that the Hospital became a favourite resort of rank and fashion. The popularity of the pictures suggested to a group of artists the idea of holding a display of their works, and after one or two abortive attempts the first exhibition of pictures, sculpture, drawings, and engravings was opened to the public in the great room of the Society for the Encouragement of Arts, Manufactures, and Commerce on April 21, 1760, the principal exhibitors being Reynolds, Paul Sandby, Richard Wilson, Mary Moser, and William Pars. Visitors were admitted gratis, the catalogues being sold at the price of sixpence to those who required them. The exhibition was a great success, and the public crowded the rooms; but owing to differences, this body, who styled themselves in the catalogue as 'the present painters,' broke up in the following year into two sections. The chief members, calling themselves 'The Society of Artists of Great Britain,' opened their exhibition in Spring Gardens, Charing Cross; whilst the others, amongst whom were William Pars, Dominic Serres, Alexander Cozens, and Richard Cosway, then a young man of about twenty years of age, remained at the rooms of the Society of Arts, and styled

themselves 'The Free Society of Artists.' The former society held its exhibitions for seven years at Spring Gardens. Hogarth drew the frontispieces to the first two catalogues, and Dr. Johnson wrote a preface to the second. In 1767 it was incorporated by a royal charter, and after that year exhibitions were held from time to time in various galleries until 1791, when the society closed its doors owing to the want of public support. The Free Society had ceased to exist eight years previously for the same reason. The termination of these two societies was doubtless caused by the popularity of the Royal Academy, which had been founded in 1768.

Amongst the original members of the Royal Academy there were a few artists who painted principally in water colours—namely, Paul and Thomas Sandby, George Barret, Sen., and Mary Moser. W. Pars and M. A. Rooker were amongst the first to be elected associate members, and before the end of the eighteenth century P. J. de Loutherbourg, Joseph Farington, John Webber, H. Fuseli, Francis Wheatley, Richard Westall, Sawrey Gilpin, and Turner, who were painters in water colours as well as in oils, had been admitted into the Academy. As, however, artists who worked only with water colours were excluded from receiving the honour of election to the Academy, and as their works were never placed, in their opinion, in prominent positions on the walls of the galleries, a feeling of discontent gradually arose amongst the water-colour painters, and a desire was created to establish an independent exhibition where their works might be seen to better advantage.

The first to project the formation of a new society was WILLIAM FREDERICK WELLS, who was born in London, and was first taught drawing by J. J. Barralet. He afterwards became a great friend of Turner, and first suggested to the great painter the idea of his *Liber Studiorum*. About 1806 he was appointed Professor of Drawing at Addiscombe Military Academy, and held the post until his death, which occurred at Mitcham. As early as the first or second year of the nineteenth century Wells sent a printed letter to the principal artists practising in water colours; in which he disclaimed all antagonism to or rivalry with the Royal Academy, but proposed that they should unite in forming a separate society solely for the promotion of their own art. At first his efforts met with a lukewarm reception, but eventually he persuaded Samuel Shelley, Robert Hills, and W. H.

Pyne to rally round him; and later W. Sawrey Gilpin, J. C. Nattes, F. Nicholson, N. Pocock, and John and Cornelius Varley joined the movement. Preliminary meetings were held at Shelley's house in George Street, Hanover Square, where matters were discussed; and on November 30, 1804, these ten artists met at the Stratford Coffee-house in Oxford Street, and united themselves into a body styled 'The Society of Painters in Water Colours.' Sawrey Gilpin was elected president, Shelley treasurer, and Hills secretary. Not long afterwards six more members were added to the society—viz. G. Barret, Jun., J. Cristall, J. Glover, W. Havell, J. Holworthy, and S. F. Rigaud, and the first exhibition was opened on April 22, 1805, in a room built by Vandergucht, at 20 Lower Brook Street. The exhibition consisted mainly of topographical drawings in outline with grey tints and washes of colour, with a few figure subjects by Shelley and Rigaud to relieve the monotony. It surpassed all the expectations of the projectors, and attracted a large number of visitors, the rooms being crowded daily by lovers of art and people of influence and fashion. During the seven weeks it was open to the public nearly twelve thousand persons paid for admission. Besides, what was more satisfactory to the promoters was that it became an excellent market for the sale of drawings to the public—an experience which the water-colour artists had not hitherto enjoyed. After all expenses had been paid there was a surplus of nearly £272,

# New Exhibition

BY A

*Society of Painters in Water Colours,*

Consisting of the following Members.

| | | | |
|---|---|---|---|
| G. BARRETT, | J. HAVELL, | F. NICHOLSON, | W. H. PYNE, |
| J. CHRYSTALL, | R. HILLS, | S. RIGAUD, | J. VARLEY, |
| W. S. GILPIN, | J. HOLWORTHY, | S. SHELLEY, | C. VARLEY, |
| J. GLOVER, | J. C. NATTES, | N. POCOCK, | W. F. WELLS. |

The Exhibition will open on MONDAY, the 22d of April, 1805, at the Rooms, No. 20, LOWER BROOK STREET, BOND STREET, where upwards of TWO HUNDRED DRAWINGS will be submitted to the Public.

*Admittance One Shilling—Catalogue included.*

J. Booth, Duke-St. Portland-Place.

*Facsimile of the announcement of the first exhibition in 1805.*

which was divided into shares according to the value set upon their works by the respective artists. This arrangement was in accordance with a rule originally laid down. The wisdom of such a proceeding was decidedly doubtful, and it subsequently led, as might be expected, to disagreements amongst the members of the society.

At the first anniversary meeting of the members held on November 30 it was decided to increase the number of contributors to the exhibitions by adding a new class, styled 'Fellow Members,' a title afterwards altered to 'Associate Members.' They were not to exceed sixteen, and from this body additional members were to be chosen, not exceeding two yearly, until a maximum of twenty was reached. At the next meeting the following fellow members were elected: Anne Frances Byrne, John James Chalon, William Delamotte, Robert Freebairn, Paul Sandby Munn, Ramsay Richard Reinagle, John 'Warwick' Smith, Francis Stevens, and John Thurston.

Early in the year 1806 W. Sawrey Gilpin, having been appointed Drawing Master to the Royal Military College at Great Marlow, resigned the post of president, and Frederick Wells was chosen in his place. The second exhibition was equally successful as the first, and there was a substantial surplus for division; but the principle of the apportionment had already begun to be criticised, and it was considered that Shelley was not entitled to a full share of the profits on the large number of portraits which he exhibited. In consequence Shelley resigned the treasurership, and his place was filled by Reinagle.

In 1807 Thomas Heaphy and Augustus Pugin were elected associates, and the third exhibition was opened at 118 Pall Mall, in rooms which had been previously used by the Royal Academy. Success still attended the exhibition, and the dividend was larger than ever. Unfortunately, Nattes, in order to obtain a greater share, exhibited some drawings by others under his own name, and he was expelled from the society in consequence. At the anniversary meeting J. Glover was elected president in the place of Wells, who had resigned the post, and Heaphy and Chalon were made full members.

In the next year, as the rooms in Pall Mall were reported to be in a dangerous condition, the society was compelled to find other quarters for its exhibition, and galleries were secured at 16 Old Bond Street, opposite Stafford Street. In *Microcosm of London*,

published by Ackermann in 1808, there is an interesting coloured aquatint of the exhibition in these rooms, executed by Pugin, with the figures introduced by Rowlandson. At the annual meeting Reinagle was elected to the post of president instead of Glover, and J. A. Atkinson and William Turner 'of Oxford,' who had been elected associates earlier in the year, were made full members.

The society only remained at Old Bond Street for one year, and again shifted their quarters to the rooms in Spring Gardens, where the Incorporated Society of Artists had for some time held their exhibitions. They remained for eleven years in Spring Gardens; the first three exhibitions held there met with great success, the numbers of visitors increased, and the surpluses to be divided amongst the members were larger than any of the previous amounts. Some rising water-colour painters were also added to the ranks of the Society.

In 1809 T. Uwins, W. Payne, E. Dorrell, and C. Wild, and in the following year Frederick Nash, Peter de Wint, Copley Fielding, W. Westall, and W. Scott were made associates; whilst in 1812 David Cox, Luke Clennell, and Charles Barber were elected to the society. In this year, however, there was a sudden turn in the tide of the prosperity of the society; the renewal of the war with France had limited the resources of the public, the general depression of the times reacted on the exhibition, and there was but a small profit to be divided amongst the members. Anticipating further disaster, a meeting was held at Robert Hill's house to discuss the future of the society. It was first proposed that the scope of the exhibition should be extended so as to include all painters in water colours, but this proposal was rejected. It was next moved that members should be allowed to send oil paintings as well as water-colour drawings, and this motion was carried by a small majority; and at a subsequent meeting held at Glover's house in Montagu Square the motion was confirmed, but only by the casting vote of the chairman. Four days later another meeting was held, at which this decision to admit oil paintings was rescinded, and it was resolved to dissolve the society. A final meeting took place at the residence of the secretary, Robert Hills. The chair was taken by R. Havell, and the following resolution was carried: 'That the Society, having found it impracticable to form another Exhibition of Water Colour paintings only, do consider itself dissolved this night'

There was, however, much division of opinion on the matter, and a number of the members had already met before the extinction of the society, and determined to carry it on under the proposed scheme of the admission of oil paintings. At a subsequent meeting at the residence of John Glover, who had taken up oil painting and whose persistence in advocating the change in the conditions of the society had been the chief cause of its downfall, the members present—amongst them being George Barret, Jr., David Cox, Joshua Cristall, Copley Fielding, William Havell, John Linnell, F. Nicholson, John Smith, William Turner, Thomas Uwins, and John Varley—constituted themselves the 'Society of Painters in Oil and Water Colours.' It was decided that the body should consist of twenty members, and that a certain number of other artists should be invited to contribute to the exhibitions. Francis Nicholson was elected president, and John Smith secretary. The new society obtained possession of the lease of the premises in Spring Gardens; they there, in 1813, opened their exhibition, which was styled 'The Ninth,' and the only difference in the catalogue was the addition of the words 'Oil and' before 'Water Colours' on the title-page. The two classes of paintings were not distinguished in the catalogue, so that it is impossible to identify the water colours.

Under these conditions the exhibitions were held annually for the next eight years in Spring Gardens with varying success. In 1813 John Smith succeeded Nicholson as president, the latter retiring from the society. Other members who became presidents during the period were J. Glover, J. Cristall, and G. F. Robson.

After the close of the exhibition of 1820 it was found necessary to remove to other premises, as the lease of those at Spring Gardens had expired and the buildings were about to be pulled down. A new home was found in the Egyptian Hall, Piccadilly. In the same year there was another crisis in the society. It was decided to abandon oil paintings and to revert to the old title of 'Society of Painters in Water Colours'; it was further resolved to re-establish the associate exhibitors, and to admit lady artists, to be called members, with the rights of associates, being subject to no expense nor trouble in connection with the business of the society. The reason for this change was given in the catalogue of the first exhibition held in the Egyptian Hall; it was as follows: 'The lease of the Rooms at Spring Gardens, lately occupied by the Society of Painters in Water Colours, having

expired, and their new Exhibition Room being less spacious than the former, they have taken the opportunity to revert to the original plan on which the Society was established in 1804, by confining their exhibitions to works executed by the members of the Society and in WATER COLOURS ONLY.'

The next exhibition in the following year was also held at the Egyptian Galleries; but, as neither of these two ventures met with much success, the necessity of obtaining more commodious rooms was fully realised. Eventually the society obtained a lease of the premises in Pall Mall East in December, 1822, and in the spring of the following year the first exhibition was held in these galleries, which have ever since been the permanent home of the society.

A short account must be given of the principal men who guided the society through the early years of its precarious existence. Of the ten founders, mention has already been made of W. F. Wells, at whose instigation the movement was made to start the society. The first president, WILLIAM SAWREY GILPIN, came from an artistic family, as both his father, Sawrey Gilpin, R.A., and his uncle, the Rev. William Gilpin, were painters of some repute, but he himself was most successful as a teacher. He was for some years Drawing Master at the Military College at Great Marlow, and afterwards at Sandhurst. SAMUEL SHELLEY, the society's first treasurer, painted some figure subjects in water colours, such as 'Memory gathering the Flowers mown down by Time,' shown at the first exhibition, and now in the Victoria and Albert Museum, but he is better known by his portraits and poetic subjects in miniature, which are very elegant and highly finished. ROBERT HILLS, who held the post of secretary for the first eight years, was a painter of animals, which he sometimes added to landscapes by other artists; an example of this is shown in the illustration 'Deer in a Landscape' (*see* Plate XVI.), the latter being painted by George Barret, Jun. Hills also executed a large number of etchings of animals, of which more than twelve hundred are in the British Museum. WILLIAM HENRY PYNE was a landscape painter, but made his reputation chiefly as an author; he published numerous works, including *Microcosm of Great Britain*, and *The Somerset House Gazette;* editing the latter under the pseudonym of Ephraim Hardcastle. FRANCIS NICHOLSON was also a landscape painter. His favourite subjects were rushing streams and waterfalls;

he also executed some seascapes with shipwrecks. He became president of the society in 1812, and continued to hold the post for a year after the reconstitution.

Of the ten men, however, who started the society, the name of John Varley stands out beyond the others. He was born at Hackney on August 17, 1778. His father, an accomplished man of scientific attainments, discouraged his son's love of art, apprenticed him to a silversmith, and later placed him with a law stationer. Subsequently, however, Varley obtained employment with a portrait painter in Holborn, and studied under J. C. Barrow, a teacher of drawing, from about 1794. Varley was one of the young artists patronised by Dr. Monro. After visiting Peterborough with Barrow, he exhibited a view of Peterborough Cathedral at the Royal Academy in 1798. About this time, too, he paid his first visit to Wales. His style is broad and simple, deriving great freshness from pure tints and facility of treatment (*see* Plate XVII.). Varley published works on drawing, perspective, and astrology, and had a considerable reputation as an art teacher, numbering among his pupils Turner of Oxford, David Cox, John Linnell, and Mulready, who married his sister, but his life ended in poverty on November 17, 1842. Altogether he contributed more than seven hundred paintings to the 'Old Society,' and he greatly aided it during its early period by sending an average of about forty drawings annually to the exhibitions.

Cornelius Varley, a younger brother of John, inherited from his father a taste for science, and was at first placed under his uncle, a maker of scientific instruments, but about 1800 he quitted him to join his brother in studying art. He eventually obtained a good practice as a teacher of drawing. His paintings were chiefly landscapes, with architecture and groups of figures. He continued his scientific pursuits throughout his life. He improved the microscope and the camera lucida, and invented a graphic telescope. He died at Highbury on October 2, 1873, at the age of ninety-two, being the last survivor of the original members of the 'Old Society.'

Of the six artists who joined the society before the opening of the first exhibition, George Barret, Jun., Joshua Cristall, John Glover, and William Havell greatly added to its strength, and they all became noted water-colour painters.

George Barret, Jun., was born in London in 1767, or early

in 1768. He began life under great difficulties, as his father, George Barret, Sen., R.A., died and left the family destitute whilst he was still a youth. By perseverance he became known as an artist of a poetic temperament, and in later life his classical compositions were painted in a broad and simple manner. His friend Robert Hills sometimes added animals to his paintings (*see* Plate XVI., 'Deer in a Landscape'). Barret was treasurer to the 'Old Society' in 1812–13, and again in 1815–16, and nearly six hundred of his works appeared at its exhibitions. In 1840, shortly before his death, he published the *Theory and Practice of Water-colour Painting*.

JOSHUA CRISTALL was the son of a master of a small trading vessel, who opposed his love of art, and apprenticed him to a china dealer in Aldgate; but, secretly assisted by his mother, the youth was enabled to practise painting, and became a china painter at Turner's manufactory near Broseley. On returning to London he was befriended, like many other young artists, by Dr. Monro. In early years his subjects were mainly classical figures with landscapes, but he afterwards painted *genre* and rustic groups. He was president of the society in 1815–16 and 1818–19, treasurer in 1819–20, and again president from 1820 till 1831.

JOHN GLOVER, the son of a small farmer, was born at Houghton-on-the-Hill, Leicestershire, in 1767. He was self-taught in art, and painted landscapes both in water colours and oil (*see* Plate XVIII., 'A Distant View of Windsor Castle'). He became president of the society in the years 1807–8 and 1814–15. Two years later he left the 'Old Society'; in 1824 he helped to found the Society of British Artists, and exhibited there until 1830. In the following year he suddenly departed for Australia, and took up his abode in the Swan River Settlement, where he continued to follow his profession. He died at Launceston, Tasmania, in 1849.

WILLIAM HAVELL, the son of a drawing master, was born at Reading in 1782, and was the youngest of the sixteen artists who contributed to the first exhibition, being only twenty-three years of age at the time. He painted landscapes in oil and water colours (*see* Plate XIX.). He retired from the society about 1814. Two years later he was appointed artist to Lord Amherst's embassy to China, but soon after his arrival there he resigned his post and went to India, where he practised portrait painting. In

1827 he rejoined the 'Old Society,' but retired again in 1829, during which period he lived in Italy. He died at Kensington on December 16, 1857.

Amongst the artists who joined the 'Old Society' after its foundation, R. R. Reinagle, W. Delamotte, G. F. Robson, and J. D. Harding contributed to the advancement of water-colour painting.

RAMSAY RICHARD REINAGLE, R.A., the son of Philip Reinagle, R.A., was born in 1775. He studied art under his father, and became a painter both in oils and water colours. He was elected an associate of the 'Old Society' in 1805, and a full member in the next year, and was president from 1808–12. He afterwards joined the Royal Academy, but was called upon to resign in 1848 because he had sent in a picture for exhibition which was not entirely his own work. He died at Chelsea in 1862.

WILLIAM DELAMOTTE, born at Weymouth in 1775, studied at the Royal Academy, and under Benjamin West; his early works were in the style of Girtin. He was appointed drawing master in 1803 at the Military College at Great Marlow, and became an associate of the 'Old Society' in 1805, but resigned in 1808. He resided for many years at Oxford, where he died in 1863.

GEORGE FENNEL ROBSON, the son of a wine merchant, was born at Durham in 1788. He came to London at an early age, and became a member of the 'Old Society' in 1813, and its president in 1819. His landscape paintings, of which he exhibited over six hundred at the society's galleries, were treated with considerable breadth and grandeur of composition. He died in London in 1833, having been taken ill on a steamer whilst voyaging to the North, and was buried at Durham.

JAMES DUFFIELD HARDING was born at Deptford in 1797. After receiving some lessons from S. Prout he was placed under John Pye the engraver. He became an associate of the 'Old Society' in 1820, and a member in the following year. Harding excelled as a lithographer, and executed a set of lithographs entitled *Sketches at Home and Abroad* in 1836; he also published several books on instruction in art. He died at Barnes in 1863.

# CHAPTER V

## THE ASSOCIATED ARTISTS IN WATER COLOURS

THE success with which the annual exhibitions of the Old Water Colour Society met in the early years of its existence doubtless stimulated other water-colour painters, who were unable to obtain admission into that close body, to endeavour to bring their own works before the public by similar exhibitions. On June 24, 1807, a preliminary meeting of ten artists was held at the Thatched House Tavern, Great St. James's Street, at which 'the state of the arts and the probable benefits that might result from a new establishment in London, having for its principal object an exhibition of the works of Painters in Water Colours, were taken into consideration,' and it was resolved that 'such an establishment would be likely to prove advantageous to the individuals and agreeable to the Public.' These artists were W. J. Bennett, H. Pierce Bone, James Green, Hüet Villiers, J. la Porte, Andrew Robertson, W. J. Thomson, W. H. Watts, Hugh W. Williams (known as 'Grecian Williams'), and W. Wood. The last named, a miniature painter, was in the chair.

At the second meeting, held on July 1 at the same tavern, the ten again met and founded a society which was called the 'New Society of Painters in Miniature and Water Colours, instituted in London.' Subsequent meetings were held at Brunet's Hotel, Leicester Square, when the laws and regulations by which the society was to be governed were drawn up. Some of them are worthy of being quoted, as they show the somewhat quaint views of the organisers of these early exhibitions. One of the first resolutions was as follows: 'Although works of imagination should be considered as the basis of the intended Exhibition, the Society are of opinion that Portraits will increase its attractions and are therefore proper to be admitted.' There was no idea of limiting the number of works a member might send for exhibition, for it was decided that 'each member is to furnish five original subjects *at least*, of which or any greater number, two-thirds may consist

of Portraits, but the remainder must be works of imagination.' There appears to have been no commission charged for the sale of pictures, for one of the rules was that 'the artists who may exhibit with the members of the society will have an equal opportunity of selling their works free of expense.' The hanging committee were evidently desirous of consulting the wishes of the exhibitors, for every picture and drawing had to have affixed to the back of it, in addition to the name of the artist, 'a conspicuous number, taking the first for the work which he may be most desirous of showing to advantage, and preserving the gradation of rank they may acquire in his own opinion throughout the list.' It was agreed that lady artists should be eligible for election as members, but they were not to be allowed to attend the meetings of the society. A resolution, however, was subsequently passed permitting female members of the society to vote by proxy, such vote being clearly expressed in writing. This right was duly exercised, for on August 22, 1808, Mrs. Green wrote giving her vote for the election of J. Clarendon Smith and Peter De Wint as members.

At these meetings the following additional members were elected: Alfred Chalon, Mrs. James Green, Miss Emma Smith, H. Barnard Chalon (who resigned in November of the same year), Andrew Wilson, and Samuel Owen. William Wood was elected president, James Green, a portrait painter, treasurer, and Andrew Robertson, the miniature painter, secretary. The following agreement was also drawn up, and signed by the members: 'We, whose names are undersigned, being members of the Society of Painters in Water Colours instituted on July 1, 1807, and for the government of which several Rules and Orders have been establish'd, do hereby collectively and individually express our assent to them up to the dates accompanying our respective signatures, and do also hereby record our submission to the penalties of the ninth article of the sixth meeting should we neglect to comply with those laws which may hereafter be exacted by the Society.' The ninth article of the sixth meeting was as follows: 'That should any member refuse or neglect to comply with the decisions of the Society, regularly confirmed, agreeably to the sixth article of the second meeting, he or she shall be considered as having quitted the Society and forfeiting all claims upon it.' All the members already mentioned signed the document, and in addition the following; subsequently elected, an-

nexed their signatures—viz. John Papworth, an architect, William Westall, James Holmes, Frederick Nash, and Peter De Wint, the last three signing on February 8, 1809.

The first exhibition was opened on April 25, 1808, at 20 Lower Brook Street, Grosvenor Square, in the same rooms in which the 'Old Society' had held its first exhibition three years previously. The name of the society was finally designated as 'The Associated Artists in Water Colours,' and two hundred and seventy-three works were shown by the eighteen members and by eighteen other exhibitors who were invited to contribute drawings. Amongst the latter were Peter De Wint, L. Francia, and J. Clarendon Smith.

It met with considerable success. The receipts for admission amounted to £231 11*s*., the sale of catalogues produced £60, and with the subscriptions of the members (which were four guineas each) a surplus was shown of £13.

The second exhibition was held in the following year, 1809, at 101 New Bond Street. Andrew Robertson had in the meanwhile resigned the secretaryship, his place being taken by John Papworth, and Peter De Wint and F. Nash had been elected members. The secretary and treasurer waited on Benjamin West, who was then president of the Royal Academy, to request the honour of his presence at the private view on April 22, and his company to dine with the society at the Portland Coffee-house in Great Portland Street on the same day at five o'clock precisely. West duly accepted the invitation. At the dinner the following toast was drunk, 'The Father of Arts, the President of the Royal Academy,' and he was thanked for the honour he had done the society by his presence at the table. Although the exhibition was successful, there were signs of internal troubles amongst the members. Andrew Wilson, the landscape painter, who was at that time Drawing Master at Sandhurst Military College, had some grievance against the president.

The result was that in 1810 William Wood resigned, David Cox became president, and Andrew Wilson secretary. The exhibition in this year was held at 16 Old Bond Street, where the 'Old Society' had been quartered in 1808. The names of J. S. Cotman and of Samuel Prout appeared in the catalogue as exhibitors, and the title of the society was changed to 'Associated *Painters* in Water Colours.'

In 1811 further changes were made. H. Richter became

president, W. J. Bennett treasurer, and L. Francia secretary. There were already evidences of financial difficulties, for the price of the catalogue, which had hitherto been sixpence, was raised to one shilling, and an explanatory note was inserted stating that 'the expenses, owing to the situation, exceed those incurred by any other body of artists in the United Kingdom. They have, therefore, ventured to add to the price of their Catalogue as a trifling means of lessening their expense.'

The fifth and last exhibition was held at the rooms in Old Bond Street in 1812, the same year in which the 'Old Society' found themselves in difficulties, and as it did not meet with the success which was anticipated, the Associated Painters in Water Colours ultimately disbanded.

In 1814, owing doubtless to the collapse of the Associated Society, and to the admission of oil paintings to the exhibitions of the 'Old Society,' which had caused many of its members to secede from it, an enterprising individual, named William Laxton, seized the opportunity of holding an Exhibition of Paintings in Water Colours at his Public Room, 23 New Bond Street.

Another exhibition was held in the same gallery in the following year, but Mr. Laxton evidently found a difficulty in obtaining sufficient water-colour paintings to cover the walls, for both oil and water colours were shown. It was of a very mixed character, containing, as it did, old masters, modern oil paintings, and water-colour drawings. This enterprise apparently did not meet with success, as although further exhibitions were announced, none appears to have been held.

# CHAPTER VI

## FIRST PART OF THE NINETEENTH CENTURY

In the introduction to the catalogue of the exhibition of the 'Old Society' held in 1821, it is stated that 'Painting in Water Colours may justly be regarded as a new art, and in its present application the invention of British Artists; considerations which ought to have some influence on its public estimation and encouragement. Within a few years the materials employed in this species of painting, and the manner of using them, have been equally improved, by new chemical discoveries, and successful innovations on the old methods of practice. The feeble-tinted drawings formerly supposed to be the utmost efforts of this art have been succeeded by pictures not inferior in power to oil paintings, and equal in delicacy of tint and purity and airiness of tone.' It will be well to take into consideration the men who had been chiefly instrumental in bringing about this development of water-colour art, to cause it to become 'not inferior in power to oil paintings.' Girtin had been dead for many years; but Turner had entered his best period, and was greatly influencing the minds of others. Amongst those who were doubtless influenced by him, and whose names will always be associated with the progress of the art at this period, were H. Edridge, A.R.A., R. P. Bonington, J. S. Cotman, P. De Wint, S. Prout, D. Cox, Copley Fielding, and W. H. Hunt. All these artists —who, with the exception of Bonington, had been born in the eighteenth century—had thrown on one side the restraints of the old tinted system; each in his own peculiar style had given freedom and brilliancy to water-colour painting, and, with the exception of the two first named, they all became members of the 'Old Society.'

Henry Edridge, A.R.A., was born at Paddington in 1769. After serving an apprenticeship with William Pether, the mezzotint engraver, he became a student of the Royal Academy Schools, where he won the silver medal, and attracted the notice of Reynolds, who allowed him to copy his pictures in miniature. For

some time he worked as a miniature painter, at first on ivory, somewhat in the manner of Cosway, and afterwards he drew portraits in pencil, slightly tinting the faces with water colour. Edridge subsequently became a friend of Thomas Hearne—there is a portrait in pencil of Hearne in the Victoria and Albert Museum by Edridge, dated 1800—and from him he acquired the art of painting landscapes. During the years 1817 and 1819 Edridge visited France, and made studies in Paris and in towns in Normandy, from which he produced water-colour paintings. 'Pont Neuf, Paris' (*see* Plate XX.), was executed from a sketch made during his first tour, and bears the date 1817; the sketch and the finished painting are both in the Victoria and Albert Museum.

In 1820 Edridge was elected an Associate of the Royal Academy; but he did not live long to enjoy the honour conferred upon him, as he died early in the following year, and was buried beside his friend Hearne, in Bushey churchyard. Edridge's early landscapes were mostly rural scenes with rustic buildings, whilst his French paintings were principally of an architectural character.

Richard Parkes Bonington was born at the village of Arnold, near Nottingham, in 1801. His father, who was for a time governor of the county gaol at Nottingham, subsequently attempted to gain a livelihood by painting portraits, and took his family to Paris in 1816. Here young Bonington studied at the Louvre and at the 'Institut' (*see* Plate XXI.); he also worked under Baron Gros, and received some instruction at Calais from Louis Francia, who had returned from London to his native town.

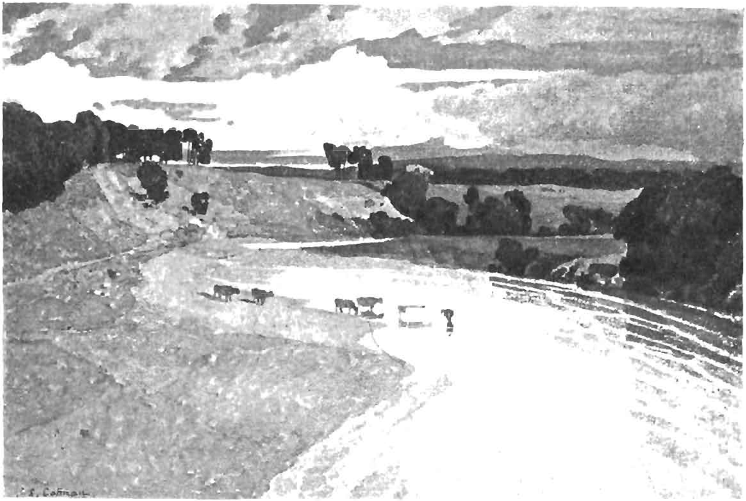
About 1824 Bonington commenced painting in oils, and in 1826 he sent two paintings of French coast scenery for exhibition at the British Institution. They attracted so much attention in London that he contributed four pictures to the Royal Academy in the two following years. His career, however, was cut short, for he was seized with rapid consumption, from which he died in the spring of 1828. He was buried in St. James's Church, Pentonville. His remains were reinterred at Kensal Green Cemetery in 1837, when the church was pulled down.

Bonington made one visit to Italy, but his pictures were almost exclusively painted in France, where his landscapes, like those of Constable, exercised considerable influence on French painting. It is stated that he was the first to show the French the capabilities of water colours. He practised lithography, and

Plate XXI.

L'Institut, Paris. Richard Parkes Bonington.

(*Size of original 8 × 6¾ inches.*)




A LANDSCAPE WITH RIVER.

JOHN SELL COTMAN.

*(Size of original 8 1/8 × 12 5/8 inches. Signed.)*

produced views of Rouen, Caen, Evreux, Gisors, and other towns in Normandy. Bonington evidently visited Scotland, probably shortly before his death, as Messrs. Colnaghi published in 1829 a series of Scotch sketches drawn on the stone by him.

JOHN CROME, known as 'Old Crome,' painted principally in oils, but also produced some water-colour paintings and etchings. He was born in a public house at Norwich on December 22, 1768, and was the founder of what is known as the 'Norwich School.' He was the son of a journeyman weaver, and at the age of twelve became errand-boy to a Norwich physician; afterwards he was apprenticed to a sign painter named Frank Whistler; and by associating himself with Ladbrooke, whose age and tastes were similar, became an artist. At the expiration of his apprenticeship he came to London, and was patronised by Sir William Beechey, in whose studio he worked; later he returned to Norwich, and became a drawing master. He gradually acquired considerable local celebrity, and continued to reside there until his death in 1821. 'Old Crome's' two sons, John Bernay Crome and William Henry Crome, followed their father's footsteps as art teachers.

JOHN SELL COTMAN, born at Norwich on May 16, 1782, was the son of a silk mercer. After assisting for a time in his father's business, he came to London about 1800 to study art, and was one of the young painters who were befriended by Dr. Monro. Later, he returned to Norwich, and became the secretary to the Norwich Society of Artists, which was founded by John Crome and others in 1803. When 'Old Crome' became president, in 1810, Cotman was appointed vice-president, and in the following year he himself became the president. He painted both in oils and water colours, and also etched architectural subjects; he published by subscription several volumes of etchings of ancient buildings, chiefly in Norfolk, and after three visits to Normandy he produced, in conjunction with Dawson Turner, *Architectural Antiquities of Normandy*. In spite of the excellence of his work the public refused to appreciate it, and he lived for some years with his wife and family at Great Yarmouth in considerable poverty, eking out a gloomy existence by giving drawing lessons.

In 1834, by the aid of his friend J. M. W. Turner, he was appointed drawing master at King's College School, and removed to London, where he died on July 28, 1842. Cotman

was a member of the short-lived Society of Associated Artists in Water Colours during the year 1810; and it was not until 1825 he was elected an associate of the 'Old Society.' His landscapes were executed with great freedom and directness, as may be seen from the illustration of his 'Landscape with River' (*see* Plate XXII.) in the Victoria and Albert Museum; he also painted seascapes. His two sons, Miles Edmund and John Joseph Cotman, both followed their father's profession, and the former succeeded him as drawing master at King's College School. Other members of the Norwich School were George Vincent, James Stark, and Robert Ladbrooke. They chiefly painted in oils.

PETER DE WINT was a descendant of an old and wealthy merchant family of Amsterdam; his father, a doctor, was born at New York, but practised at Stone, in Staffordshire, where the son was born on January 21, 1784. In 1802 he was placed under John Raphael Smith, the engraver, and here he became a fellow-pupil and lifelong friend of William Hilton, R.A., whose sister Harriet he married. In 1806 De Wint and Hilton both left the studio of J. R. Smith, and began life as painters on their own account; in the summer of that year they visited Lincoln, Hilton's birthplace, and it was then that De Wint's attachment to that city and county was formed. About this time he became one of the students who frequented Dr. Monro's house in Adelphi Terrace. De Wint was essentially an English landscape painter; he only once went abroad, and then only as far as Normandy. He was one of the greatest colourists of landscape art, both in oils and water colour; he felt that Nature was strong and rich in tone, and painted her with broad and grand effects, whilst at the same time he deeply studied details, and was an admirable draughtsman. De Wint was an active member of the Associated Artists during 1809, but resigned in the following year, when he became an associate of the 'Old Society'; he was elected a full member in 1811, but ceased his connection with the society when it was reconstituted in the following year, and did not rejoin it until 1825. De Wint died at 40 Upper Gower Street, on June 30, 1849, and was buried beside his friend Hilton, in the churchyard of the Royal Chapel in the Savoy. The reproduction of the 'Landscape' (*see* Plate XXIII.)—one of many paintings which belonged to the painter's grand-daughter, Miss Tatlock—admirably shows the breadth of his painting in water colours. Two large oil paintings, 'A Wooded Landscape' and

'A Cornfield,' presented by the painter's daughter, Mrs. Tatlock, to the Victoria and Albert Museum, are splendid examples of his work in oils; a mezzotint engraving of the former has been executed by Sir Frank Short, R.A.

Samuel Prout, F.S.A., born in 1783, was a native of Plymouth. Owing to his receiving a sunstroke when quite a child, he suffered from delicate health throughout the whole of his life. Prout may be said to have been discovered by Britton, whilst journeying to Cornwall in search of material for his *Beauties of England and Wales*. Prout's work, however, proved then to be unsatisfactory, and it was not until 1802, when he had submitted to Britton drawings which showed great improvement, that Prout went to reside with him at Clerkenwell for about two years, and was commissioned to make numerous expeditions in search of subjects for the 'Beauties.' Prout first exhibited at the Royal Academy in 1803, next at the Associated Artists in 1811 and 1812, and at the 'Old Society' in 1815; of the last named he was elected a member in 1819. After this date he made frequent visits to the Continent, and became celebrated as a painter of old churches and other picturesque buildings in Normandy; he also travelled as far as Italy, and produced architectural paintings in Rome and Venice. He was appointed painter in water colours to George IV. and to Queen Victoria, and also became a Fellow of the Society of Antiquaries. During the latter part of his life his sufferings increased, and he died suddenly at last, in a fit of apoplexy, at Camberwell, in February, 1852.

Prout had a remarkable perception for picturesque architecture; he produced brilliant effects of light and shade, and imparted colour to his paintings by the introduction of groups of figures (*see* Plate XXIV.). Like many water-colour painters of this period Prout devoted considerable time to teaching, and he published numerous drawing copies for students; the early works were executed by means of soft ground etching, but, later, many of his sketches made on the Continent were drawn by him on stone for lithography, an art in which he greatly excelled.

David Cox, like Prout, was from his childhood always delicate in health, and, in addition, he had the misfortune when a boy to break his leg; to these circumstances the commencement of his artistic career may be attributed, as he was not sufficiently robust to follow his father's calling, which was that of a smith at Deritend, a suburb of Birmingham, where David was born in

1783. He was first employed in decorating lockets, but, after working for eighteen months, he was obliged to seek other means of livelihood, owing to the death of his master. He eventually obtained employment in painting scenery at the Birmingham Theatre Royal, where he attracted the attention of the elder Macready, who engaged him as a scene painter. Cox travelled with Macready's company about the country for four years. In 1804 he came to London, where he received some lessons in water-colour painting from John Varley, and also continued for a time to paint theatrical scenery. In the following year he made the first of his many visits to North Wales, and exhibited his first drawing at the Royal Academy. In 1809 he contributed some works to the exhibition of the Associated Artists in Water Colours, and in the following year was elected president of the association. On the breaking up of that body in 1812 he became a member of the 'Old Society' and remained a strong supporter of it for the rest of his life. When Cox married, in 1808, he settled at Dulwich as a teacher of drawing, but made frequent tours in England and Wales, in search of subjects for his brush. About 1815 he removed to Hereford, where he remained eleven years engaged in teaching drawing. At the expiration of this period he returned to London and resided at Kennington for the next fourteen years. During this period he made several visits to the Continent, sketching subjects at Boulogne, Calais, Brussels, and Paris. Cox finally settled at Harborne, near his native town, where he took up painting in oils, and executed some successful pictures in that medium. He died at Harborne on June 7, 1859. Cox produced numerous books giving practical hints to students in the art of painting in water colours, which were illustrated with soft ground etchings and aquatints. His early drawings, although executed with delicate finish, were somewhat stiff and constrained; but those of his later period excelled in the rendering of atmospheric qualities, and, although apparently they were carelessly executed, the breezy effects produced by Cox in these drawings could not have been obtained by a more precise handling. Many of his drawings were executed on a rough paper. The reproduction given of 'A Windmill,' one of the drawings bequeathed by Mr. John Henderson to the British Museum, is an example of Cox's best period (*see* Plate XXV.). A very similar drawing of the same subject, signed and dated 1843, is in the Lady Lever Art Gallery, Port Sunlight.

When Joshua Cristall retired from the post of president of the 'Old Society' in 1831, his place was taken by ANTHONY VANDYKE COPLEY FIELDING, who had previously held the positions of treasurer and secretary, at various dates, to the society. He was born in Yorkshire in 1787 and belonged to a family of painters. His father, Theodore Nathan Fielding, who resided near Halifax, had a considerable local reputation as a portrait painter, and his five sons, THEODORE HENRY ADOLPHUS, the eldest, COPLEY, the second, THALES, the third, and NEWTON, the fourth, all received instruction in art from him, and became successful painters in water colours; moreover, MRS. FIELDING, the wife of Theodore, became a lady member of the 'Old Society.' The fifth son, FREDERICK, was a barrister, and married the Hon. Lady Maynard Hesilrige, the widow of Sir Thomas M. Hesilrige, Bart., and a daughter of Lord Wodehouse. He also practised painting, and exhibited three pictures at the British Institution in 1826.

On coming to London, Copley Fielding studied under John Varley, and afterwards married Mrs. Varley's sister. He became a most fashionable teacher in water-colour painting, and a very prolific worker; during his connection with the 'Old Society' he exhibited no less than 1748 works. He was elected an associate of that body in 1810, and he became a full member on the reconstruction of the society two years later. In the early part of his career his drawings depicted the mountain and lake scenery of the North of England, Scotland, and Wales. Shortly, however, before he became president, he went to reside at Brighton, where he turned his attention to seascapes, and executed many drawings of storms at sea, similiar to the illustration given (*see* Plate XXVI.). He also produced numerous studies of the South Downs, in the neighbourhood of his home. In speaking of these, Ruskin writes in *Modern Painters*: 'In his down scenes and moorland showers he produced some of the most perfect and faultless passages of mist and rain cloud which art has ever seen. Wet, transparent, formless, full of motion, felt rather by their shadows on the hills than by their presence in the sky, becoming dark only through increased depths of space, most translucent when most sombre, and light only through increased buoyancy of motion, letting the blue through their interstices, and the sunlight through their chasms, with the irregular playfulness and traceless gradation of Nature herself, his skies will remain, as long

as their colours stand, among the most simple, unadulterated, and complete transcripts of a particular nature which art can point to.' The success with which the 'Old Society' met during the middle of the last century was in a great measure due to Copley Fielding; he was a typical president, being a man of most genial disposition and courtly manners. His death, which occurred at Worthing on March 3, 1855, was a great loss to the 'Old Society,' and in order to show their deep respect to his memory it was decided to leave the election of a new president in abeyance for eight months.

William Henry Hunt, the son of a tin-plate worker, was born on March 28, 1790, at 8 Old Belton Street (now Endell Street). He was a sickly child, and was delicate in health throughout his life. At an early age he was bound an apprentice to John Varley, and through his master he became acquainted with Dr. Monro, who greatly befriended young Hunt, and used to take him to his country house at Bushey, near Watford. Whilst there the doctor paid him at the rate of *7s. 6d.* per diem for his sketches. In 1808 Hunt became a student of the Royal Academy, and at first practised painting in oil colours. In 1824 he was elected an associate of the 'Old Society,' and two years later a full member. It was about this period that he abandoned oil painting and devoted himself entirely to water colours. Hunt was a superb painter of rustic figures and still life; he became celebrated for his humorous studies of boys, or, rather, boy studies, for Hunt secured the services of one special boy as his model. 'The Attack' and 'The Defeat' attained great popularity when reproduced by both engraving and chromo-lithography. Hunt also added candlelight effects to many of his figures with considerable success. Later he painted fruit, flowers, and birds' nests with consummate skill—in fact, he was unrivalled in still-life painting.

'The works of Hunt,' say the authors of *A Century of Painters*, 'differ widely from those of his contemporaries; they have a character of their own, and many qualities which place him as an artist, in his somewhat narrow range, on a level with the highest. He painted landscapes, figures, and, latterly, fruit and flowers equally well. His great characteristics are perfect imitation, without littleness or mean details; truthful colouring never overcharged, never meretricious; a remarkable power of rendering the effect of daylight on the surface of objects, giving each the greatest textural truth, and marking its distinctive qualities of

absorption or reflection.' In Hunt's paintings there is every variety of execution, and in his early architectural drawings he used a reed pen and the tinted method in the same manner as the topographical draughtsmen. 'In early life,' wrote James Orrock, 'Hunt painted without the use of any body colour, and it was not until the middle period that he used it. It is quite certain, however, that as no luminous sky can be produced with body colour, so no still life of the highest excellence can be produced without it. Hunt found this out, and left off an excessive use of transparent colour when he painted his wondrous still-life pictures. He never, however, at any time used body colour in his figure painting. Body-colour painting in the ordinary sense means mixing pigment with body colour. Hunt never did this; he painted on body colour which was laid on the objects thick, and then left to dry to hardness. He would, for example, roughly pencil out a group of plums or grapes (*see* Plate XXVII.), and thickly coat each one with Chinese-white, which he would leave to harden. On this brilliant china-like ground he would put his colours, not in washes, but solid and sure, so as not to disturb the ground which he had prepared. By this process the utmost value for obtaining strength and brilliancy was secured, for the colours were made to "bear out" and almost rival Nature herself.' Hunt also made free use of the knife to give texture to various surfaces; rather than have his background monotonous and flat he would scrape up portions here and there, and drop colours into the spaces like mosaic work. Sometimes, when he wanted a foil for the tender modelling of his faces, he would plough up the paper with the knife in some bold parts of the garments, and by this contrast would make the flesh look soft and lifelike. Hunt, whose health was always delicate, resided for a long time at Hastings, and, by taking great care of himself, he lived until his seventy-fourth year. He died in London on February 10, 1864.

# CHAPTER VII

## THE MIDDLE OF THE NINETEENTH CENTURY

During the early part of the reign of Queen Victoria the public appreciation of water-colour paintings had greatly increased, and painters were no longer dependent upon copper-plate engravers for employment; the rage for works illustrated with topographical views had also subsided; their place was taken for a time by small annuals like *The Keepsake*, which were adorned with steel-plate engravings after drawings by artists. But a great advancement had been made in wood engraving by men such as Ebenezer Landells and Henry Vizetelly; and *The Illustrated London News*, *Punch*, and several other periodicals had been started; they gave employment to John Gilbert, Birket Foster, John Leech, and other water-colour painters, who produced their work direct on the wood-blocks. Lithography had also come into general use, and many artists' sketches were reproduced by this process.

The history of the 'Old Society' at this period may be said to include that of the art of water-colour painting in general. The 'New Society' had been in existence for some years, but it was not a formidable rival; the Royal Academy still looked coldly on the art; and the Society of British Artists devoted but small space to water-colour drawings at their exhibitions. There were, however, a few painters outside the 'Old Society' practising both in oil and water colours; among them were Turner, Clarkson Stanfield, David Roberts, and William Müller; and their works in the latter medium attracted considerable attention.

Clarkson Stanfield was the son of an Irishman, a writer of some repute in his day. At the age of fifteen Stanfield began life as a sailor; he showed an early fondness for art, sketched ships and marine views, and acquired the nautical knowledge which characterises many of his works; he was subsequently a clerk in the Navy. Having become temporarily disabled in 1816 by a fall, he secured his discharge two years later, and obtained employment as a scene painter at various theatres, and finally at Drury

Lane. In 1824 he became one of the original members of the Society of British Artists, and three years later he had a picture accepted at the Royal Academy. Encouraged by this success he gave up scene painting in order to devote himself entirely to easel pictures. He was elected an Associate of the Royal Academy in 1832, and a full member in 1835, when he painted 'The Battle of Trafalgar' for the United Service Club. Amongst his many friends were Charles Dickens, Captain Marryat, and Douglas Jerrold; the last named was a shipmate of Stanfield in his youth. Stanfield died at Hampstead in 1867. Although he is known principally by his marine subjects in oil, he made numerous drawings in water colours, some of which were executed, like 'Isola Bella' (*see* Plate XXVIII.), during his tour in 1839 through the Continent to Italy.

Like Stanfield, DAVID ROBERTS was in early life a scene painter at Drury Lane Theatre. He was a Scotchman, and his father, a shoemaker, finding that his son had a love for art, apprenticed him for seven years to a house decorator in Edinburgh. At the expiration of his term of service he became a scene painter to a company of strolling players at Carlisle. Subsequently he was employed at the Glasgow and Edinburgh theatres; and in 1822 he came to London, and found employment with Stanfield at Drury Lane. On the formation of the Society of British Artists he became its vice-president. About this period he visited Normandy, and executed several paintings of Gothic buildings in its picturesque old towns; subsequently he travelled through other parts of the Continent, Egypt, Palestine, and Syria. He was elected an Associate of the Royal Academy in 1838, and a full Academician in 1841. He published *Picturesque Sketches in Spain* and *Sketches in the Holy Land and Syria* in lithography from his drawings. His paintings show a fine feeling for architectural effect, and are grand in composition, as may be seen in the 'Church of San Miguel, Xeres' (*see* Plate XXIX.); but his works, like those of Stanfield, show the effects of an early training in scene painting. Roberts died in London in 1864.

WILLIAM JAMES MÜLLER was a great colourist, both in oil and water colours; he was a most versatile artist, and painted landscapes, seascapes, architectural subjects, and figures with equal facility. He was born at Bristol in 1812, where his father, a German, was curator of the Bristol Museum. Müller became a pupil of his fellow-townsman J. B. Pyne, the landscape painter.

He soon displayed unusual ability, and, when only twenty-one years of age, exhibited his first picture at the Royal Academy. After touring in Germany, Switzerland, and Italy in 1823–4 (*see* Plate XXX.), and in Greece and Egypt in 1838, he settled in London; but in 1841 he joined, as a volunteer, Sir Charles Fellows's expedition to Lycia, where he made numerous sketches for his pictures. Müller's life, however, was cut short at the early age of thirty-three. He was a most rapid and powerful worker. A marked tribute to his genius was paid by David Cox, who, although a veteran in water colours, asked the boy painter to give him lessons in oil painting. Müller was left-handed and short-sighted, and, in addition, his eyes were of different colours, one being grey and the other brown.

At this period the 'Old Society' had become firmly established under the presidency of Copley Fielding, and its exhibitions were meeting with unqualified success. De Wint, Cox, and Prout were still adorning the walls of the society's rooms with their works; whilst others, such as Charles Bentley, F. O. Finch, George Cattermole, and Joseph Nash, who were all at this time full members, greatly assisted in rendering the exhibitions attractive.

George Chambers, whose promising career was cut short by his death in 1840, at the age of thirty-seven, was connected with the society for six years, having been elected an associate in 1834, and a full member in the following year. He was born of humble parents at Whitby in 1803, his father being an ordinary seaman. At the age of ten the boy was sent to sea, and was two years later bound an apprentice; but, showing a talent for painting, his masters cancelled his indentures. Chambers then became a house painter at Whitby, but spent his leisure hours in making pictures of ships, for which he occasionally received commissions. Subsequently he worked his way to London in a trading vessel, and obtained employment in assisting T. Horner in the production of his panorama of London; afterwards he worked as a scene painter at the Pavilion Theatre.

Chambers's first easel pictures were executed in oil, and he obtained a reputation for his paintings of shipping scenes; the accurate manner in which he portrayed ships and their rigging attracted the attention of several naval men, one of whom introduced Chambers to the sailor King, William IV., and Queen Adelaide, who gave him commissions. Later, he turned his attention to water colours, and painted many scenes round the sea

coast and on the Thames (*see* Plate XXXI.). In *My Life*, T. Sidney Cooper, R.A., wrote of Chambers: 'His early death was a very great loss to art; for, had he lived, I feel convinced that he would have become one of the greatest marine painters of his time, or, indeed, of any time. . . . His painting of rough water was truly excellent, and to all water he gave a liquid transparency that I have never seen equalled.'

CHARLES BENTLEY, another marine painter, became an associate of the 'Old Society' at the same time as Chambers. He was born in 1806 in Tottenham Court Road, where his father carried on business as a carpenter and builder. Having shown an early taste for drawing, Bentley was apprenticed to Theodore Fielding, the elder brother of Copley Fielding, at 26 Newman Street, and was employed in colouring prints and in engraving in aquatint; subsequently he went to Paris and assisted another brother—Thales Fielding—in engraving. Besides becoming an engraver Bentley himself executed many drawings for book illustrations such as *The Keepsake* and other similar annuals. His paintings, which were chiefly confined to the coasts of England and Ireland (*see* Plate XXXII.), were almost exclusively in water colours, and were executed with much vigour. He died in a few hours, from a sudden attack of cholera, at his residence, 11 Mornington Place, in 1854.

FRANCIS OLIVER FINCH was a painter, a poet, and a musician, and he has been styled 'the last representative of the old school of landscape painting in water colours.' He was born in Friday Street, London, in 1802; his father was a city merchant, who died when his son was an infant. At the age of twelve the boy, having shown artistic ability, was placed with John Varley, with whom he remained for about six years; when only fifteen he contributed his first work to the Royal Academy, and at the age of twenty he was elected an associate of the 'Old Society,' becoming a full member in 1827. Finch became a Swedenborgian and an active member of the 'New Church.' He was a great admirer of the works of Blake, and of the poetry of Keats; and he himself wrote sonnets full of imagery. His paintings, which were chiefly landscapes of classical composition (*see* Plate XXXIII.) and tender moonlight effects, were also full of poetry. In 1857 he was afflicted with a stroke of paralysis, but he lingered on for a few years, and eventually died, in 1862, at Holloway.

George Cattermole's art was very different from that of the last-mentioned painters. He was one of the first of English artists who sought to restore bygone times with historical accuracy, and his romantic subjects show imagination and power, and are essentially dramatic. 'He had a gift of colour, a felicity and directness of touch, and a command of his materials, which has never been excelled in his line of art. He treated landscape and architecture with almost equal skill, and though his figures were on a small scale, and often shared by even honours with the scenes in which they were placed, they were always designed with spirit.'

Cattermole was born at Dickleburgh, near Diss, in the year 1800; he was the youngest son of a gentleman of independent means, and was placed, when about fourteen years of age, with John Britton, the topographical antiquary, to study architectural drawing. He was elected an associate of the 'Old Society' in 1822, but withdrew shortly afterwards, as he only contributed to the exhibition of that year. Seven years later he was re-elected, and became a full member in 1833. He remained with the society until 1852, when he finally retired, and took up painting in oils; but subsequently he returned to water-colour painting. Besides being a painter, Cattermole was a man of literary tastes and fond of intellectual associates; he was naturally of a lively disposition, and one of the gayest of the literary and artistic society of his time, numbering amongst his intimate friends Macaulay, Thackeray, Bulwer Lytton, Douglas Jerrold, and Charles Dickens. He contributed illustrations to *Barnaby Rudge*, Waverley novels, and numerous other publications. At the Paris Exhibition of 1855 he was awarded a 'grande médaille d'honneur'; and he was elected in the next year a member of the Royal Academy of Amsterdam, and of the Society of Painters in Water Colours at Brussels. The latter part of his life was clouded with domestic trouble; and, after many years of suffering, he died from heart disease in 1868, at Clapham.

There is a good representation of Cattermole's painting in the Victoria and Albert Museum, and some of those in the Ellison Gift are examples of his best work. The titles alone—such as 'The Armourer's Tale' (*see* Plate XXXIV.), 'Hamilton of Bothwellhaugh about to Shoot the Regent Murray,' 'Lady Macbeth,' 'Cellini and the Robbers'—sufficiently indicate his subjects. He painted principally figures of brigands, armed

robbers, &c., whom he often placed in picturesque and romantic scenery. His early study of mediæval architecture enabled him to treat backgrounds and accessories with great appearance of truth. 'He stored his mind,' says Redgrave, 'with all the necessary material, and worked from memory without the intervention of a model, with a facility of execution which gave great freshness and vigour to his compositions. . . . He early adopted the use of white, and his pictures are solid or semi-solid throughout; the rich transparent colour being reserved for the draperies of his foreground figures.' After executing his large painting, 'The Diet of Spires,' one of the Ellison Gift to the nation, George Cattermole received the offer of a knighthood, which honour, however, he declined.

In some respects there may be said to be a similarity in the art of JOSEPH NASH and that of Cattermole: they were both masters of picturesque composition, and both freely used body colour; but the works of Nash dealt largely with the architecture of the Tudor period, and his figures with gay costumes took only a subsidiary place, whereas the dramatic figures of Cattermole formed the principal feature in his compositions. Joseph Nash was born at Great Marlow in 1808, and was the son of a clergyman of the Church of England, who kept a school. He became a pupil of Augustus Pugin, and was one of the group of young men who went with him to Paris to make drawings for his *Paris and Environs*. Nash at this early period of his career commenced drawing on stone for lithography, and subsequently he produced his four large volumes, *The Mansions of England in the Olden Time*, containing coloured lithographs 'depicting the most characteristic features of the domestic architecture of the Tudor age, and also illustrating the costumes, habits and recreations of our ancestors.' He became an associate of the 'Old Society' in 1834, and a full member in 1842. He died in 1878 at Bayswater.

Although Nash at first endeavoured to make his reputation as an artist by producing *genre* pictures, he will always be known for the interior and exterior views of old English mansions and baronial halls (*see* Plate XXXV.), which he painted with great freedom and skill.

At the Paris Exhibition of 1855 the Fine Arts were added to Industries for the first time at these displays, and the collection of water-colour paintings by English artists attracted consider-

able attention. The art had not been quite unknown on the Continent, for R. Parkes Bonington, Frederick Tayler, Thomas Shotter Boys and William Callow had many years earlier worked in Paris, and exhibited their drawings at the Salon and elsewhere. This collective display of water colours, however, evidenced to the French how widely the art was spread in England.

Unfortunately Copley Fielding, who had been appointed on the Fine Arts Committee for the arrangement of the collections, died before the opening of the exhibition, and Frederick Tayler was deputed to take his place. This act led to a heated controversy, owing, it was alleged, to the unfair manner in which some of the works, particularly those of John F. Lewis, were hung. Matters were, however, peacefully arranged in the autumn of the year by the election of Lewis to fill the vacant post of president of the 'Old Society,' caused by the death of Copley Fielding. Two years later, in 1857, the Art Treasures Exhibition was held at Manchester, and there water-colour art received a further impetus by a most attractive display of an historical collection of drawings.

Lewis only held the presidentship of the 'Old Society' for a little more than two years. As an artist he had commenced by painting in oils; and, after turning his attention to water colours for many years, he reverted to his early methods. He was attracted to the Royal Academy; and, as it was necessary, according to the restricted rules of that society, that no candidate for associateship was allowed to be a member of any other body of painters, he retired from the 'Old Society' in 1858. He was elected an Associate of the Academy in the following year.

John Frederick Lewis, the eldest son of F. C. Lewis the engraver, was born in 1805 in Queen Anne Street East, now Foley Street; the same house in which, it is said, Sir Edwin Landseer had been born three years previously. Lewis at first studied under his father with a view to becoming an engraver; but, showing an aptitude for animal painting, stimulated, doubtless, by his early associations with Landseer—for the two youths were great friends and studied together—he soon abandoned all attempts at engraving, and devoted his energies to painting. At the early age of fifteen he had an oil painting accepted for exhibition at the British Institution, and another work was hung at the Royal Academy in the following year. He soon afterwards took up water-colour painting, and became an associate

SPEKE HALL, LANCASHIRE. JOSEPH NASH.

(*Size of original* 22¼ × 30¼ *inches. Dated* 1850.)

of the 'Old Society' in 1827, and a full member two years later. In 1832 he went to Spain, and for the next ten years he painted chiefly Spanish subjects; he also produced two volumes of lithographs—one *Sketches and Drawings of the Alhambra*, and the other *Sketches of Spain and Spanish Character*. Lewis afterwards went to the East, and lived for some time at Cairo in Oriental style; it was at this period that he commenced to paint those subjects of Eastern life with elaborate finish, so minute in detail and bright in colour, for which he became noted (*see* Plate XXXVI.). In 1857 he returned to England, and settled at Walton-on-Thames. After retiring from the presidentship of the 'Old Society,' as already stated, in 1858, he devoted himself almost entirely to oil painting. He was elected a full Member of the Royal Academy in 1865; owing, however, to failing health, he became a Retired Member in 1876, and died in the same year.

During this period of the nineteenth century, F. Mackenzie, James Holland, and T. M. Richardson, Jun., were working in water colours, and their paintings frequently adorned the walls of the Old Water Colour Society.

Frederick Mackenzie was in early life employed by John Britton. He became a member of the 'Old Society' in 1813, but retired about four years later; he was re-elected in 1822, and subsequently became the treasurer of the society, which post he held until his death in 1854. He painted architectural subjects, and the accurate drawing and rich colouring of his ecclesiastical Gothic buildings were highly esteemed.

James Holland was employed when a boy at flower painting on pottery in the factory of James Davenport at Burslem. He came to London in 1819, and supported himself by painting flowers and by teaching. He afterwards travelled on the Continent, and became a painter of landscapes which are remarkable for their brilliant colouring. He became an associate of the 'Old Society' in 1835, and a member in 1857. He died in London in 1870.

Thomas Miles Richardson, Jun., was the son of T. M. Richardson, Sen., who painted both in oils and water colours, and who was the founder of the Newcastle Water Colour Society. Two other sons, George and Edward, were also artists. T. M. Richardson, Jun., became an associate of the 'Old Society' in 1843, and a member in 1851. He executed a large number of

works, his favourite subjects being Scotch and Italian landscapes. He died at Newcastle in 1890.

Although chiefly painters in oils, the names of John Linnell and Sidney Cooper must be mentioned in connection with the art of water colours.

JOHN LINNELL, after studying under John Varley, entered the Royal Academy Schools. He became a member of the 'Old Society' in 1812, but resigned in 1820. In early life he executed miniatures on ivory, and painted portraits; later he became famous as a landscape painter, his chief works being in oil. He died at Redhill in 1882.

THOMAS SIDNEY COOPER'S art, owing to his long life—he died in his ninety-ninth year—covers nearly the whole of the nineteenth century; consequently it may be fitting to make a mention of it in this chapter. Cooper was born of humble parentage at Canterbury in 1803; he began life by working with a coach painter, and received some lessons in perspective from a scene painter in the local theatre. Owing to the good offices of Sir Thomas Lawrence he was enabled to enter the Royal Academy Schools in 1824; but, after remaining a short while in London, he soon returned to Canterbury. In 1827 he went with William Burgess to Brussels, the two paying their way by painting portraits. At Brussels, where he married, Cooper studied under Verboeckhoven, the animal painter, whose inspiration was the turning point in his career. He returned to England in 1831; two years later he exhibited some paintings at the Royal Academy, and from that time continued to do so annually until his death. He was elected an Associate in 1845, and a full Academician in 1867. His early lessons in animal painting influenced his art throughout the whole of his life, and he was specially fond of depicting cattle and sheep in landscapes with bright sunlight, or with evening effects (*see* Plate XXXVII.). He continued painting till the last, and died in 1902 at Harbledown, near to his native town, where he had long resided. Through his beneficence Canterbury received an art gallery and a school of art. Shortly before his death Cooper was decorated by H.M. King Edward VII. with the Companionship of the Victorian Order.

# CHAPTER VIII

## THE ROYAL INSTITUTE OF PAINTERS IN WATER COLOURS

THE same feeling of animosity against the restricted rule of the 'Old Society' which caused the water-colour artists in 1808 to form the 'Associated Artists' stimulated the painters outside its sphere to make another attempt, in 1831, to organise a society which should throw open its exhibitions to all comers. The 'Old Society' had been quartered in its own premises at Pall Mall East for upwards of ten years, and the successful exhibitions held annually had doubtless done much to extend the popularity of water-colour art, and to increase the number of rising young painters, who viewed the close borough of the 'Old Society' in no favourable light. The following paragraph, which appeared in a newspaper at this date, clearly shows the public opinion on the question:—

'The monopoly of this Institution [*i.e.* The Society of Painters in Water Colours], by the paltry mercenary workings of its members, has contributed mainly to this corruption and degradation. It is a farce, a notorious farce, and falsehood to suppose that Academies and Institutions, professedly for the promotion of the best interests of the Fine Arts, are anything, in fact, but monopolies for the promotion of the selfish interests of the few that constitute them. This Institution, for instance, is exclusive in the narrowest degree, as if measured by the minds of the Directors, and proceeds entirely on the profitable principle of "the fewer the better cheer." No one out of the pale of the Society, however much his works may eclipse their own (and, perhaps, for that prudent reason alone), is permitted to exhibit here, and the consequence is, that many draftsmen of the finest talent, but disdainful of the mere slip-shod character of water-colour painters, are refused the *entrée;* while those within, lining the walls, as has been known, with 50 pieces by a single artist, spoil the Exhibition by a dull, tedious monotony; and, if they can be said to reign in this confined region, it is because they are

one-eyed monarchs of the blind. We say not this in disparagement of the genius of several of them, but in reprobation of the contemptible system, which excludes the delightful variety which might be produced by admitting a few of the sparkling productions of more powerful masters. This illiberal policy, the offspring of sordid ignorance, has over-reached itself, and set a-foot another gallery, on a more enlightened and encouraging principle, which may easily, and we hope will soon, as *Launcelot Gobbo* says, "raise the *waters*" to a fairer level.'

In the year 1832 an exhibition was opened, under the patronage of Queen Adelaide, at 16 Old Bond Street, bearing the title of 'The New Society of Painters in Water Colours.' It was at the same gallery in which the 'Old Society' held their fourth exhibition in 1808, and the Associated Artists in Water Colours their last three in 1810–12. According to the address prefixed to the catalogue, the formation of the institution arose out of 'the natural progress of Society towards a higher degree of refinement, and also out of the great necessity that was found to exist for extending the means by which men of talent may have a fair opportunity of exhibiting their works to advantage, and thus be enabled to share in that patronage so liberally bestowed on this branch of Fine Arts.' Although it is stated that the unfriended man of merit who was unknown to the public would receive equal attention, and would have a fair opportunity of publicly displaying his works without any restraint, except such as reason, good feeling, and impartial justice require, and that this broad and simple principle of personal merit was fully sanctioned by a public meeting held at the Freemasons' Hall, still it is not quite clear on what lines the society was at first founded.

Eight men appear to have appointed themselves as members —viz. J. Powell (president), T. Maisey (treasurer), G. S. Shepherd, W. Cowen, W. B. S. Taylor, T. Wageman, J. Fuge, and G. F. Phillips—and to have invited their fellow artists to contribute to the exhibition. Three Associates of the Royal Academy—W. Bromley, S. Drummond, and G. Arnald—availed themselves of the opportunity; and many men who afterwards became well known as water-colour painters, including Charles Bentley, T. M. Richardson, Sen. and Jun., T. S. Boys, E. Duncan, A. G. Vickers, and H. Warren, sent contributions. In the next year the exhibition was styled 'The Associated Painters in Water Colours,' the reason for the change in the designation

being vaguely stated to be 'for the extension of its advantages in a professional point of view, and to render its character less limited and more national.' The committee of management was increased to nineteen members; and T. Maisey, who appears to have been the leading spirit, became chairman and a trustee. In the following year—1834—the name was changed back again to the original title, and, although an address is prefixed to the catalogue, no reason is given for this alteration. The exhibitions had, up to this period, met with success, but these changes in the title of the association rather point to internal dissensions. In a book, *Fine Arts in Great Britain and Ireland*, written in 1841 by W. B. Sarsfield Taylor, a member of the committee during the first year, he says: 'But success, as we have seen in other cases, was the parent of cabal. Some of the members of inferior talent formed the project of getting the whole affair under their own control, and, as that class composed the majority, they succeeded in disgusting the respectable men, whose talents and respectability had established the exhibition. These gentlemen, of course, resigned. The cabal soon blundered into a law-suit, and various other foolish and extravagant contrivances during two or three years, until, some better artists and more sensible men getting in amongst them, at a moment when the affair was nearly ruined, the new men turned out the leader of the cabal, a man named Maisey, who had usurped the office of president, and from that time their affairs seem to have been going on very well.' In this account there was evidently some personal feeling between the writer and T. Maisey; the former and three others, W. Cowen, T. Wageman, and J. Fuge, resigned their connection with the undertaking after the first exhibition, whilst T. Maisey continued president until 1839.

After the close of the exhibition in 1834, a great change was made in the society; and it was remodelled 'upon the understanding that none but responsible members shall be exhibitors, and that they agree to share equally the expenses and labours necessary for the same'; consequently the exhibitions were no longer open to every artist of talent in the United Kingdom, and the Association became a close body similar to the 'Old Society.' In September in the same year the following circular was issued giving the reasons for the changes:—

'Several important alterations having taken place in the law of this Society, the committee beg to lay before the members of

the profession a statement of the circumstances which have called for a remodelling of its constitution.

'The object of the Association was, it will be remembered, to provide a gallery for works in this department of art, where they might be brought before the public eye without the injury to their effect experienced in other exhibitions by an injudicious collision with paintings in oil. The gradual improvement in the exhibitions of this Institution during three seasons, notwithstanding many serious difficulties experienced by its first supporters, warrants its members confidently to hope it may ultimately acquire a character as high, and stand upon a basis as firm, as that which has so long enjoyed the public favour. Hitherto, however, not only the management, but the entire responsibility has rested upon a few individuals, and through their means facilities have been given for a public inspection of talent, by which many artists have risen to an eminent rank in their profession who were before comparatively unknown to the public. This having been effected, it was reasonably hoped that gentlemen who had derived benefits from the Association would have readily come forward to contribute their aid towards its support—even if actuated by no other motive than individual interest; but these expectations have not been realised.

'Another evil, which, if not provided against, must prove fatal to the Society, is the fact that so long as artists whose views are directed towards the Senior Society, and who from year to year offer themselves as candidates for election there, can elsewhere find a place in which to exhibit their works, without even contributing to the funds necessary for its continuance, it is to be lamented, but cannot be denied, that persons will be found who are no further interested in the prosperity of the Association than as affording them a means of present advantage. Thus, whilst the energies of a few are constantly directed to the firm establishment of a society for the furtherance of art and benefit of its professors, they are continually liable to be deprived of such artists at the very time when they had become really valuable contributors to the annual exhibitions, a deprivation effected designedly for the purpose of crushing that honourable spirit of emulation which should characterise all liberal institutions.

'It was, in consequence, resolved at a meeting held in July last, as the only course to be pursued, that artists interested in the

welfare and future stability of this Institution should incorporate themselves into a society, the members of which should share equally in the management and pecuniary responsibility. The committee beg to state that it is far from the intention of the Society to depart from those principles of liberality which prompted them to open their doors to the admission of talent; on the contrary, though they feel an urgent necessity for such a reformation of their laws as shall place the Society upon a permanent foundation, they invite all artists of talent, desirous of exhibiting their productions, to become members, and thereby share equally in the advantages accruing from it.'

To this notice were appended certain extracts from the laws, for the information of gentlemen desirous of becoming members, the chief points being: that the society should consist of an unlimited number of members (all artists of talent were eligible to become members); the expenses of the society should be borne equally by every member; and each member should become bound to the president to forfeit the sum of twenty guineas on leaving the society without the consent of its members. The last regulation was evidently framed with a view to check the tendency of artists to use the younger society as a stepping-stone to the senior one; but it did not have the desired effect, for from time to time prominent members dropped away, and were speedily gathered into the 'Old Society.'

The result of the manifesto was that twenty-eight artists became members; and the next exhibition in 1835, which was held at Exeter Hall, in the Strand, was confined solely to the works of the members. Although the first exhibition of the society was opened in 1832, on the title-page of the catalogue of the seventh, held in 1838, it is styled the 'Fourth,' as if, at this period, those who controlled the affairs of the society ignored the early exhibitions which took place at 16 Old Bond Street, and considered the exhibition at Exeter Hall to be the first; the result being subsequent exhibitions were wrongly numbered for many years. The error has now been rectified. After holding two more exhibitions at Exeter Hall, the society acquired a permanent gallery at 53 Pall Mall in 1839. In the following year, Henry Warren became president, which post he held for thirty-four years. When he resigned in 1873, on account of old age, he was appointed honorary president, and this position he held until his death in 1879.

A change was made in the rules of the society in 1840. Up to that time candidates, when elected, became at once full members; but an associate class was then instituted, into which all new-comers were first placed. Although the two classes existed until the year 1878, both members and associates are shown on one list without distinction in the catalogues of the exhibitions until 1859, when the associates and lady members appear separate from the full members.

Among those who joined the society in its early days, and later on achieved reputations as water-colour painters, were: Edward Duncan, Louis Haghe (who became president), Edward H. Wehnert, Aaron E. Penley, J. Skinner Prout, and John Absolon. George Chambers's name appears on the list of the committee in 1833; but he retired in the following year, and joined the 'Old Society.' Under the presidency of Henry Warren, the 'New Society' rose in popular appreciation, and many rising painters became associates, including T. Shotter Boys, Sir Oswald W. Brierly, marine painter, T. Miles Richardson, Sen., George H. Dodgson and F. W. Topham (who both became members of the 'Old Society'), William Leighton Leitch, Harrison Weir, the bird and animal painter, Edwin Hayes, R.H.A., and others.

Thomas Shotter Boys was born in 1803 at Pentonville. He was first articled to George Cooke the engraver, and afterwards went to Paris, where he turned his attention to painting. Boys also studied lithography, and in 1839 produced by that process *Picturesque Architecture in Paris, Rouen, Ghent, Antwerp, etc.*, after drawings by David Roberts, R.A., and others. Later he etched some plates for Ruskin's *Stones of Venice*. Boys was the first associate to be elected to the 'New Society' in 1840, and he became a full member in the following year. His water-colour paintings, which are principally scenes in Paris (*see* Plate XXXVIII.), where he lived for many years, and in Continental towns, were executed with considerable freedom, and bear a strong resemblance to the work of Bonington. It is not improbable that many of the so-called paintings by Bonington were done by Boys, as it is hardly possible that the former could have executed all the works attributed to him, considering that his career was cut short so early in life. Owing doubtless to the similarity of their paintings, it has been stated that Boys was a pupil of Bonington; but William Callow, who

PLATE XXXIX.

THE TOWN HALL, BRUGES. LOUIS HAGHE, P.R.I.

(*Size of original* 20⅛ × 14⅞ *inches. Signed and dated* 1866.)

Waltham Cross. Joseph Mallord William Turner, R.A.

(*Size of original* 10½ × 8¾ *inches. Signed.*)

HASTINGS. JOSEPH MALLORD WILLIAM TURNER, R.A.

(*Size of original* 15¾ × 23¼ *inches. Signed and dated* 1818. *Engraved by R. Wallis*, 1851.)

worked with Boys in Paris in 1831, said, if that had been the case, he must have known it, and that Boys never spoke of having had more than a mere acquaintance with Bonington. Boys died in 1874 at St. John's Wood.

In 1863 it was decided to alter the name of the society to 'The Institute of Painters in Water Colours,' and the following was the reason given for the change: 'When, upwards of thirty years since, a second exhibition of Water Colour Painters was established, the name of "The New Society of Painters in Water Colours" seemed the most appropriate designation which the Society could bear. The word "New" is now an anomaly. The Society has attained a maturity which justifies its assuming a more appropriate title, and the opening of its recently purchased and newly built gallery has been deemed an occasion on which this change of name is at once justifiable and appropriate.'

Henry Warren, as it has already been stated, resigned the presidentship in 1873, and Louis Haghe was elected to fill the post. He was the son of a Belgian architect, and was born at Tournai in 1806. He came to England at an early age, and became a member, on its reconstitution, of the 'New Society'; he was also a member of the Belgian Academy and the Academy of Antwerp. Haghe's favourite subjects were architectural buildings in the ancient towns of Belgium, peopled with incidents of the olden time (*see* Plate XXXIX.); two of his finest works, 'A Council of War at Courtrai,' painted in 1839, belonging to the National Gallery, and 'An Émeute at Louvain,' dated 1859, may be seen in the galleries of the Victoria and Albert Museum. He also executed some excellent lithographs, for which he was awarded a gold medal at Paris in 1834. Haghe resigned the presidentship in 1884 on account of ill health, and was nominated honorary president; but he did not live long to enjoy the title, as he died in March of the following year. All his work was done with his left hand, as he early lost the use of his right arm.

During the latter years of Louis Haghe's presidency several drastic changes were made in the constitution of 'The Institute.' It was felt by the younger members that the associates should have equal rights in the control of affairs with the full members, and after several stormy meetings the younger party, who were advocating reform, threatened to resign in a body if their proposals were not adopted. The older members, realising that this

would mean the ruin of 'The Institute,' gave way, and in 1879 the associates all became full members, and the associateship was abolished. A more vigorous policy now ensued; a site was obtained in Piccadilly for larger galleries, and the Piccadilly Art Galleries Company, in which many of the members of 'The Institute' were shareholders, erected the Prince's Hall, with a fine series of picture galleries on the top floor, which was sub-let to 'The Institute' for its exhibitions.

Attempts were also made by the members of 'The Institute' to persuade the different water-colour societies to amalgamate with them, and to form one large association for water-colour art. Overtures were made on two occasions—in 1881 and 1882—to induce the 'Old Society' to agree to a fusion, but without success. 'The Dudley,' however, joined forces at the end of 1882, and thirty artists who had been on its committee of management became members of 'The Institute.'

'The Dudley,' as it was called, had come into existence seventeen years previously, when, for more than a quarter of a century, the exhibitions of the two water-colour societies had been restricted to the works of the members; the organisation was styled 'The General Exhibition of Water Colour Drawings,' and the first exhibition was held in 1865 at the Dudley Gallery, Egyptian Hall, Piccadilly, the aims of the body being set forth in the following notice prefixed to the catalogue:—

'The promoters of the Exhibition, now for the first time opened, have had for their object the establishment of a Gallery which, while exclusively devoted to Drawings as distinguished from Oil Paintings, should not in its use by Exhibitors involve Membership of a Society.

'These two Conditions are not at present fulfilled by any London Exhibition. The Water Colour Societies reserve their walls entirely for Members, while those Galleries which are comparatively open to all Exhibitors (such as that of the Royal Academy) afford but a limited and subordinate space to all works in other materials than Oil.

'The Exhibition is, therefore, not that of a new Society, nor is it intended in any way to rival existing Exhibitions. Its establishment has been called for solely by the requirements of very many Artists—requirements of which the reality is evidenced by the large number of works sent in for Exhibition.

'The promoters trust that the success of this their experiment

may be such as to justify the hope they entertain of the Exhibition becoming annual.'

Under the management of a committee of artists and amateurs, 'The Dudley' met with considerable success. It enabled many young water-colour painters to bring their works before the public at its exhibitions; and, what was more important to many of these artists, it proved besides to be a stepping-stone into the two societies. From time to time during the course of the existence of 'The Dudley,' upwards of forty of its exhibitors became associates of the 'Old Society,' and nearly all the artists remaining on the committee of management, as it has already been stated, joined 'The Institute' at the time of the amalgamation of these two bodies. 'The Dudley' did not confine itself to water-colour paintings. Shortly after its commencement it instituted two other annual exhibitions, one for cabinet pictures in oils, and the other for black-and-white drawings and studies.

In the year 1883 'The Institute' vacated its old premises in Pall Mall, and opened the first exhibition in its new galleries at Prince's Hall, Piccadilly, with a brilliant reception, at which King Edward VII. and Queen Alexandra, then Prince and Princess of Wales, were present. The rules of the society had previously been altered, and a more liberal policy prevailed. The walls were no longer restricted only to the works of the members, but all water-colour artists were invited to submit paintings for exhibition, the result being that nearly nine hundred works were shown in the four spacious galleries.

Shortly after this event, by the command of the late Queen Victoria, the association assumed the title of 'The Royal Institute of Painters in Water Colours'; and one year later the president, James D. Linton, who had been elected to the post on the retirement of Louis Haghe, received the honour of knighthood. Sir James Linton resigned the presidentship in 1898, and was succeeded by Edward J. Gregory, R.A., who retained the position until his death in 1909, when Sir James Linton once more became the President. He died at Hampstead in 1916, and the post is now held by Sir David Murray, R.A.

Sir James Dromgole Linton at first produced designs for stained glass, and drew for *The Graphic*. He chiefly painted *genre* subjects in water colours, but also produced historical scenes and portraits in oil. He became an associate of the Institute of Painters in Water Colours in 1867 and a full member in 1870.

EDWARD JOHN GREGORY was a pupil at the School of Art at Southampton, and also at the National Art Training School, South Kensington. He, like Linton, worked for *The Graphic* and painted both in oil and water colours. He became an associate of the Royal Academy in 1883 and a full member in 1898. His paintings were chiefly figure subjects, many of which were river scenes around Marlow, where he lived and died. Gregory possessed a most genial disposition, but he was unfortunately afflicted with an impediment in his speech.

Prominent members of the Royal Institute have been attracted to the senior society from time to time; but many water-colour painters of note remained loyal to it to the end of their lives. Amongst those who were members under the presidencies of Linton and Gregory, the following may be mentioned:—

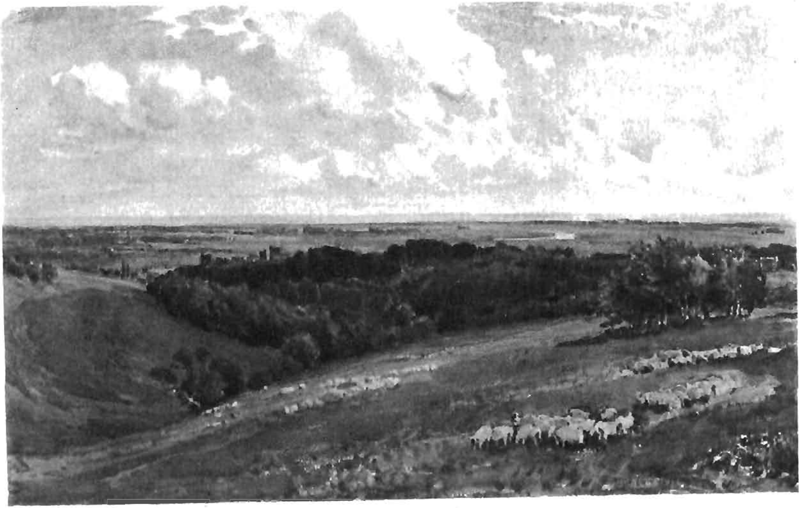
HENRY GEORGE HINE was apprenticed to the stipple engraver, Henry Meyer, and taught himself painting. After spending two years at Rouen he returned to his native town of Brighton and took up engraving. He also made drawings for *Punch* and *The Illustrated London News*. In water-colour painting he was influenced by Copley Fielding, and his favourite scenes were on the South Coast and the Sussex Downs. He became an associate of the Institute in 1863, a member in 1864, and vice-president in 1887.

On Hine's death in 1895, EDMUND MORISON WIMPERIS succeeded him as vice-president. He commenced life by learning wood engraving, and afterwards took up drawing on wood blocks for *The Illustrated London News* and other publications. Eventually he became a landscape painter in both oil and water colours. He confined himself to English scenery, and was influenced to some extent by Peter De Wint.

Two noted black-and-white artists, who were on the staff of *Punch*, SIR JOHN TENNIEL and PHILIP WILLIAM MAY, 'Phil May,' both painted in water colours and were members of the Institute.

CHARLES GREEN's first work was in black and white, executed for periodicals; he also illustrated Dickens' works. He afterwards took to painting figure subjects in both oil and water colours. He was elected an associate in 1864 and a member in 1867 of the Institute, where he chiefly exhibited.

THOMAS COLLIER, a native of Glossop, Derbyshire, studied for a time at the Manchester School of Art, but was mainly



ARUNDEL PARK, SUSSEX. THOMAS COLLIER, R.I.

*(Size of original* 13¼ × 20⅞ *inches. Signed and dated* 1878.*)*

self-taught. He became an associate of 'The Institute' in 1870, and a full member two years later. His landscapes were produced with great freedom, and are full of breezy atmospheric effects (*see* Plate XL.). His painting was greatly appreciated in France. For the works which he exhibited at the Paris Universal Exhibition in 1878 he received the order of Chevalier of the Legion of Honour, and for those at the following exhibition in 1889 he was awarded a silver medal.

Sir Alfred East first studied art at Glasgow; subsequently he went to Paris and worked under Tony Fleury and Bouguereau, and became influenced by the Barbizon movement. He painted landscapes both in oil and water colours. He toured the Continent, visiting France, Italy, and Spain. In 1889 he went to Japan, where he produced many drawings. In 1906 he was elected president of the Royal Society of British Artists, and he received the honour of knighthood four years later. He became a full member of the Royal Academy in 1913, and was also an early member of the Royal Society of Painter Etchers.

Other members were John Fulleylove, who painted old buildings in both oil and water colours, and illustrated works on the Holy Land, Greece, and other places; Joseph Knight, known as 'one-armed Knight,' having lost his left arm in early life, who painted views in North Wales, and executed numerous etchings and mezzotints; Bernard Evans, a cousin of the novelist George Eliot, who painted landscapes in England and on the Continent; James Aumonier, who produced charming paintings of the Sussex Downs; Henry John Yeend King, a vice-president of the Royal Institute; Dudley Hardy, the versatile artist, principally known for his black-and-white drawings; Hugh Thomson, chiefly noted for his book illustrations; and John Seymour Lucas, who painted historical subjects both in oil and water colours.

# CHAPTER IX

## WILLIAM BLAKE AND HIS DISCIPLES

William Blake, the painter, poet and seer, was born at 28 Broad Street, Golden Square, in 1757. He was the son of a hosier. At an early age he wrote poetry and displayed a predilection for drawing. He was first sent to Pars' Drawing School, and later he was apprenticed to James Basire, for whom he made drawings of London churches for engraving. After his apprenticeship he was engaged in producing engravings for book illustrations. In 1789 he invented a process of his own, which he alleged was revealed to him by a vision. It was by this process he displayed the most wild imaginations of his distorted mind. Instead of engraving in the usual manner in *intaglio*, he drew his designs on copper plates with a medium which resisted acid, and thus obtained a raised surface. The whole of the plates were filled with his closely written poetical imaginations and illustrations. From these, with the aid of his wife, he printed his sheets in an ordinary printing press, and coloured them afterwards in a crude manner with common pigments—yellow, blue, red and green. By these means he produced his *Songs of Innocence* in 1789, which contains some most beautiful ideas both in design and poetry. This work was followed by *Thel* in the same year, *Marriage of Heaven and Hell* in the following year, *America, a Prophecy,* in 1793, and *Songs of Experience* in 1794.

Blake's most weird and strange imaginations are contained in *Jerusalem*, brought out in 1804, but in the *Book of Job*, the labour of his latest years, he displays some sweet and impressive thoughts. 'Satan arousing the Rebel Angels' (*see* Plate XLI.), one of his illustrations for Milton's *Paradise Lost*, is a good example of his work.

Blake lived almost his entire life in London. He was persuaded by his friend Hayley, the poet, to reside near him at Felpham, on the Sussex coast, but Blake returned after a few years to his beloved city. At the age of twenty-five he married Catherine

Boucher. She was a great help-mate and a devoted companion to the end. He was contented to remain in poverty all his life, and he once wrote: 'As to myself, I live by a miracle.' In a worldly sense this was strictly true, as he and his wife often subsisted on ten shillings a week. The same may be said in a spiritual sense, for he once wrote: 'I am more famed in Heaven for my works that I could well conceive. In my brain are studies and pictures of old, which I wrote and painted in ages of eternity before my mortal life; and those works are the delight and study of archangels. Why, then, should I be anxious about the riches or fame of mortality?' He was, nevertheless, materially assisted by his friends and admirers—John Linnell, George Richmond, and Samuel Palmer.

William Blake died at No. 3 Fountain Court, Strand, on 12th August, 1827, and was buried in a common grave in Bunhill Fields. In the same burial ground lie the remains of John Bunyan and Isaac Watts. Alexander Gilchrist wrote a life of Blake, which was published in 1863. The biography, illustrated by a portrait after a painting on ivory by Linnell, gives a detailed account of his strange career. With this exception Blake and his works remained for a long time with scant recognition, and even almost forgotten. It was not until the present century that his genius came to be appreciated. A Blake Society, with Sir W. B. Richmond, K.C.B., R.A., as president, was formed. Its functions are to make the works of Blake wider known to the public. Its first annual meeting was held in 1912 at 'The Wyldes,' North End, Hampstead. The place was fittingly chosen, as it was in this house, which at the time was called 'Collin's Farm,' that John Linnell once lived, and Blake visited him. Numerous works have been written extolling his imaginative conceptions, reprints of his books have been produced, and exhibitions held of his paintings. To commemorate the centenary of his death a memorial was erected in Bunhill Fields, and a tablet, executed by Henry Poole, A.R.A., was placed in the crypt of St. Paul's Cathedral.

John Linnell, the son of a carver and gilder, after studying under John Varley, entered the Academy Schools. In early life he painted some miniatures, but he afterwards became famous as a landscape painter, chiefly in oils. He joined the 'Old Society' in 1812, but resigned eight years later. He acquired considerable wealth, and greatly assisted Blake when he needed much kindly help. He died at Redhill in 1882, and was buried in Reigate

cemetery. Amongst his possessions he left a number of Blake's works, including plates and replicas of his drawings for the Job and Dante series, all of which he had commissioned Blake to execute for him. Linnell painted the portrait of Blake, of which an engraving appears, as already mentioned, in Gilchrist's book.

George Richmond, R.A., born at Brompton in 1809, was the son of Thomas Richmond, a miniature painter. He entered the Royal Academy Schools at the age of fourteen, and his first painting was shown at its exhibition in the following year. Whilst a young man he was devotedly attached to William Blake, and their friendship continued to the end. He was present at his death, and three days afterwards he wrote to Samuel Palmer: 'Just before he died his countenance became fair. His eyes brighten'd, and burst out singing of the things he saw in Heaven.' He was one of the mourners at the funeral. George Richmond, after residing in Italy for two years, returned home and devoted his attention to portraiture. He became noted for his portraits in water colour, including those of Wilberforce, Macaulay, Thackeray, and other well-known and notable persons.

Sir William Blake Richmond, K.C.B., R.A., a son of George Richmond, was not only given his christian names in memory of Blake, but was also greatly inspired by his work. He chiefly painted figure subjects and landscapes in oils, and was also a sculptor. He is perhaps best known for his designs for the mosaic decorations of St. Paul's Cathedral.

Samuel Palmer was a painter with a most poetic mind, and in his youth was an ardent disciple and friend of Blake, of whom he always spoke with deep veneration. 'His life,' says Richard Redgrave, 'was a long study of the varied aspects of Nature, and, having mastered all imitative detail, and having a mind filled with the study of classic poetry, and deeply imbued with the noble imagery of the most classic of our English poets, Milton, he acquired the power of rendering Nature in her grandest phases, and of painting her as she appeared to his original and learned mind.' Palmer was born in Surrey Square, Newington, in 1805. He received little or no education in art, and was almost self-taught. At the early age of fourteen he exhibited an oil painting at the Royal Academy. Later he made the acquaintance of John Linnell, one of whose daughters he afterwards married. He visited France and Italy, spending two years in the latter country. On his return to England he abandoned oil painting and devoted

himself to water colours. He was elected an associate of the 'Old Society' in 1843, and became a full member in 1854.

Palmer also practised etching, and was a member of the Etching Club. 'Thrice happy those,' he once wrote, 'to whom etching is just a pleasant recreation like amateurs hay-making. With me it is both a "labor" and an "opus," enjoyable though, in another way, for this very reason,' and he complained that 'through over-devotion to that great time-killer, chiaroscuro, my etchings consume much of it.'

Palmer, who was always delicate in health, went, about 1862, to reside at Redhill, where he lived in retirement during the remainder of his life. He suffered greatly from asthma; and, writing in the year before his death, 1881, to an old friend similarly afflicted, he said: 'I have been free from asthmatic attacks for three or four years; perhaps through creating an artificial climate with the glass about 60 day and night, nor do I so much as go out into the garden, save in warm weather; though, with sufficient clothing, the "respirator" gives much liberty in that respect.' Although almost entirely confined to his rooms, his most important works were executed during this latter period, when his love of effects of dazzling light and mystic sunsets (*see* Plate XLII.) was shown with great power. Samuel Palmer's wife executed some charming drawings.

John Varley and his pupil, Francis Oliver Finch, were also inspired to some extent by Blake.

# CHAPTER X

## THE PRE-RAPHAELITE BROTHERHOOD AND ITS INFLUENCE

TOWARDS the end of the 'fifties' the influence of the movement of the Pre-Raphaelite Brotherhood had been gradually working a change in water-colour art. 'The graduate of Oxford,' who had some fifteen years previously wielded his powerful pen in the defence of Turner, had turned it in support of the P.R.B.[1] He wrote: 'It surely becomes a matter of no little interest to see what spirit it is that they have in common, which, recognised as revolutionary in the minds of the young artists themselves, caused them, with more or less firmness, to constitute themselves into a society, partly monastic, partly predicatory, called "Pre-Raphaelite"; and, also recognised as such, with indignation, by the public, caused the youthfully didactic society to be regarded with various degrees of contempt, passing into anger (as of offended personal dignity), and embittered farther, amongst certain classes of persons, even into a kind of destructive abhorrence.

'I believe the reader will discover, on reflection, that this is really only one quite common and sympathetic impulse shown in these three works (*of Hunt, Millais, and Rossetti*), otherwise so distinct in aim and execution. And this fraternal link he will, if careful in reflection, discover to be an effort to represent, so far as in these youths lay either the choice or the power, things as they are, or were, or may be, instead of according to the practice of their instructors, and the wishes of their public, things as they are *not*, never were, and never can be; this effort being founded deeply on a conviction that it is at first better, and finally more pleasing, for human minds to contemplate things as they are, than as they are not.'

Although the efforts of this small band of the Brotherhood, which roused so much public ridicule at the time, were mainly

[1] This mystic symbol was employed by the Brotherhood for some time before its meaning was understood by the public.

PLATE XLIII.

A VINEYARD WALK AT LUCCA.

JOHN RUSKIN.

(*Size of original* 17 × 13¼ *inches*.)

THE EVE OF ST. AGNES. SIR JOHN EVERETT MILLAIS, BART., P.R.A.

*(Size of original* $7\frac{3}{4} \times 10\frac{1}{8}$ *inches.)*

confined to oil painting, still three of the founders, W. Holman Hunt, John Everett Millais, and Dante Gabriel Rossetti, also worked in water colours. It was felt by them that the water colour painters were adhering too much to the dogmas of the drawing masters of the old school with regard to composition, and failed to seek truth in Nature.

JOHN RUSKIN, the great art critic, who so strongly supported the Pre-Raphaelite movement, could use his pencil and brush also with almost the same facility as his pen. He was born in London in 1819, his father being a wealthy wine-merchant of Scotch extraction. The story of Ruskin's early life is charmingly told in his autobiography, *Praeterita*. It was originally intended that he should enter the Church, but the development of his artistic nature decreed otherwise. He at first studied painting under Copley Fielding, and subsequently under J. D. Harding; but he was most influenced by the works of Samuel Prout, David Roberts, and Turner, as well as by the old masters. In the year after taking his degree at Oxford, in 1842, the first volume of *Modern Painters*, by 'A Graduate of Oxford,' appeared; it was written in defence of the modern landscape painters, especially Turner. The subsequent volumes, which comprise a treatise on the principles of art, opposed to the accepted standards at that period, called forth a storm of adverse criticism; but, as so many truths expounded by him were unassailable, Ruskin's teaching gradually gained ground, and his influence spread throughout British art. Ruskin made considerable travels at various periods through France, Switzerland, and Italy, where he executed many sketches. The original drawing of 'A Vineyard Walk at Lucca,' of which an illustration is given, shows the lower stonework of a tower of the twelfth century (*see* Plate XLIII.). It was executed in 1874, when he visited Assisi, Rome and Sicily. Many of his earlier drawings, executed in pencil and wash, of architectural details, were handled with extreme fineness. He illustrated many of his own writings, such as *The Seven Lamps of Architecture*, 1849, and *The Stones of Venice*, 1851-3. Ruskin was appointed Slade Professor at Oxford in 1869, and continued to lecture there—with an interval of three years—until 1884. He was elected an honorary member of the Old Water Colour Society in 1873, and exhibited a few drawings at its gallery. Although Ruskin's drawings show considerable power, it was through his writings that his influence was felt. It is impossible here even to

setti, as he was commonly called, besides being a painter, was a considerable poet in verse, and it was from him that many of the poetic writings and designs in *The Germ* emanated. He was born in London in 1828, and was the son of an Italian refugee and professor of Italian at King's College. Rossetti was educated at King's College School, where he received his first lessons in drawing from J. S. Cotman. In 1843 he joined Cary's Art Academy, and subsequently entered the Royal Academy Schools. Later he was for a time a pupil of Ford Madox Brown, and on leaving this painter he shared a studio with Holman Hunt, where he painted his first exhibited work, an oil painting, 'The Girlhood of Mary Virgin.'

About the time of the formation of the Pre-Raphaelite Brotherhood, Rossetti devoted himself more to water colour than oil pictures; he also drew heads in crayon, especially taking for his model Miss Elizabeth Eleanor Siddal, whom he married in 1860. His married life was of short duration, his wife dying in 1862, and such was his violent grief that he placed the MSS. of all his poems in her coffin. It was not until some years afterwards that they were exhumed, and subsequently published. Shortly after his wife's death, Rossetti took up his residence at 16 Cheyne Walk, where he passed some of the remainder of his life almost in seclusion, seeing only a few devoted friends, such as his brother, W. M. Rossetti, Swinburne, Meredith, and Sandys. He died at Birchington-on-Sea, whither he had gone for the benefit of his health, on April 9, 1882; a Celtic cross in the churchyard marks his last resting-place.

The mystical intensity of his works, both in painting and poetry, founded to a great extent on the writings of Dante, did much to revive a feeling of poetic art in England. Although one of the original members of the Brotherhood, he, with his highly imaginative temperament, soon ceased to copy from Nature. His paintings, though frequently imperfect in drawing, display a romantic instinct, and an opulent sense of decoration glowing in colour. The small water-colour painting of 'The Borgia Family,' in which Lucrezia is seated in the centre, while Pope Alexander VI. leans over her left shoulder, and her brother Cæsar blows the rose petals from her hair, well exemplifies his art in that medium (*see* Plate XLV.).

Rossetti's wife, besides possessing considerable literary attainments, painted small water-colour landscapes with figures with

THE BORGIA FAMILY. DANTE GABRIEL ROSSETTI.

*(Size of original 14½ × 14⅝ inches.
Signed and dated 1863.)*

ELIJAH RESTORING THE WIDOW'S SON. FORD MADOX BROWN.

(*Size of original* 36¾ × 23⅞ *inches. Signed and dated* [18]68.)

much artistic imagination. She is chiefly known from the numerous portraits of herself painted by her husband. She also sat as a model to Holman Hunt and Millais.

ARTHUR HUGHES joined the Brotherhood soon after it had started. He studied at the School of Design, Somerset House, under Alfred Stevens, and afterwards at the Royal Academy Schools, where he came under the influence of Millais. Later he became associated with William Morris and Rossetti. With the latter he assisted in the tempera decorations of the Union at Oxford. He painted figure subjects in oil with delicate tenderness, but also produced landscapes in water colours. He drew illustrations for *Tom Brown's School Days* and other books. He received a Civil List Pension in 1912, and died three years later at his residence on Kew Green.

Contrary to the usual sequence, in the case of FORD MADOX BROWN, the influence of the pupil prevailed over the master; for, after receiving Rossetti into his studio as a student, Madox Brown came in contact with the Pre-Raphaelite movement, and, whilst never actually joining the Brotherhood, became instilled with its spirit of revolt. He was the son of a naval officer, and was born in 1821. He studied art at Bruges, Ghent, and Antwerp; visited Paris in 1843-4; and also worked for a period at Rome. His principal works were executed in oils, 'Work' (at Manchester Art Gallery) and 'Last of England' (at Birmingham) being his finest paintings in that medium, whilst 'Elijah Restoring the Widow's Son' (*see* Plate XLVI.) is an admirable example in water colours. Madox Brown was for some years employed upon a series of panels for the town hall of Manchester, illustrating the history of the city; they were executed in an improvised studio at the top of the building. He was one of the founders of the first Hogarth club in 1858; its objects were to hold meetings in its club-rooms at 6 Waterloo Place, S.W., and to enable the artist members to place their works therein for private views. There were three classes of members—artistic, non-artistic, and honorary. The meaning of 'non-artistic' was not defined in the rules, but it may be assumed that it meant that the members were not professional painters. Many men noted in literature and art joined the club; Thackeray, Ruskin, Carlyle, and Browning being amongst the former, whilst art was represented by Leighton, Burne-Jones, and most of the members of the Pre-Raphaelite Brotherhood. It was claimed by its founders that the Club would

promote harmony amongst the younger members of the pro fession, but Holman Hunt in his *Pre-Raphaelitism and the P.R.B.* wrote, 'The most I expected of it was that it would show a degree of combination that was possible amongst non-members of the academy, and this when established it did but negatively.' Madox Brown died in 1893, and was buried in Finchley Cemetery.

SIR EDWARD COLEY BURNE-JONES, BART., was an imaginative and poetic painter of the highest order. He was born of Welsh ancestry at Birmingham in 1833. After receiving his early education at King Edward VI.'s Grammar School in that city, he entered Exeter College, Oxford, with a view to an ecclesiastical career; but his enthusiasm being aroused by the work of Rossetti, he left Oxford and came to London, where he studied art for a time with William Morris. He returned to Oxford in 1857 to assist Rossetti, with others, in the execution of the decorations in the debating hall, now the library, of the Oxford Union Society. Burne-Jones was elected an associate of the Old Water Colour Society in 1864, and became a full member four years later; but in 1870 he severed his connection with the society, owing to a question with respect to the propriety of exhibiting one of his pictures which included a nude figure, an objection to it having been made by visitors to the gallery. In 1886 the unfortunate difference was made up, and he was re-elected a member. In 1885 he became an associate of the Royal Academy, but in 1893 resigned that position. Burne-Jones executed several series of paintings of a decorative character on a large scale, the most important being entitled 'The Briar Rose.' Another series, consisting of seven paintings representing the legend of St. George and the Dragon, was designed for the decoration of Birket Foster's house at Witley. His water-colour paintings display an intense poetic feeling, as is shown in 'Venus Epithalamia' (*see* Plate XLVII.). He made designs for tapestry, stained glass, and mosaics. He was created a baronet in 1894. His death occurred in 1898, and he was buried at Rottingdean, near Brighton.

JOHN RODDAM SPENCER STANHOPE, who has been called a 'painter of dreams,' was one of the artists greatly inspired by the Pre-Raphaelite movement. He was the second son of John and Lady Elizabeth Stanhope, and was born at Cannon Hall, Yorkshire. He was educated at Rugby, and afterwards at Oxford, where he began to interest himself in art whilst an undergraduate. He became acquainted with G. F. Watts, and at Little Holland

House met Rossetti and Burne-Jones. At the request of the former he painted a spandrel for the Oxford Union. After living at Cobham in Surrey he resided for some years in Yorkshire, but he left his native country in 1880 and went to Florence, where he remained until his death in 1908. He painted frescoes in tempera in churches with a tender spirit. His easel paintings were mainly in oil, but he produced some in water colours.

Frederic James Shields was another follower of the Pre-Raphaelites, and was specially attached to Rossetti. He was present when Rossetti's poems were removed from his wife's coffin, and was with him during his last illness at Birchington-on-Sea. Shields was deeply impressed with a religious feeling, and was a most nervously sensitive man. He executed many mural decorations in churches, especially in the chapel at Eaton Hall, and the quaint little Chapel of the Ascension in the Bayswater Road, a retreat erected by Mrs. Russell Gurney for 'rest, silence and prayer.' Curiously he had a great abhorrence of church and other bells. On one occasion the present writer, on visiting Madox Brown in his temporary studio at the top of the Town Hall of Manchester, met Shields there. They left the studio together, and whilst standing for a few moments outside the building, Shields suddenly placed his hands over his ears and stamped in a frenzy on the pavement. The Town Hall clock was chiming the hour. Shields produced some water colours and was elected an associate of the 'Old Society' in 1865.

William Lindsay Windus also accepted the principles of the P.R.B. He worked chiefly in oils, but executed some paintings in water colours.

# CHAPTER XI

## THE ROYAL SOCIETY OF PAINTERS IN WATER COLOURS
*(continued)*

After the retirement of J. F. Lewis from the 'Old Society' in 1858, Frederick Tayler became the president, and retained the post till 1871. During his period of office the holding of winter exhibitions of sketches and studies was instituted; the first was opened in November, 1862, and they have been annually continued ever since. At first the members adhered to the original intention of the promoters, and only contributed sketches, but gradually finished works made their appearance; and at the present time the only difference between the summer and winter exhibitions is that at the former all the works are required to be in gilt frames, whilst at the latter there is no restriction in the matter of framing.

Another important event took place during Tayler's presidency; the council of the Royal Academy rescinded the rule forbidding its members to belong to any other society of painters, and the barrier which had stood between the two institutions for nearly three-quarters of a century was removed. In 1870, W. C. T. Dobson, who had been an associate of the Royal Academy for ten years, was elected an associate of the 'Old Society.' In the following year Frederick Walker was the first painter connected with the 'Old Society' who received the honour of being elected an associate of the Academy, whilst Henry Stacy Marks achieved the distinction of being made an associate of both institutions.

Frederick Tayler, the son of a country gentleman, was born at Boreham Wood, near Elstree, in 1802. He was educated at Eton and Harrow, and, much against the wishes of his family, he took up art as a profession; he studied at Sass's School and at the Royal Academy, and subsequently under Horace Vernet in Paris, there sharing for a time a studio with Bonington. He became an associate of the 'Old Society' in 1831, and a full member three years later. He received many honours, including

the grade of Chevalier in the Légion d'Honneur of France, the Belgian Order of Leopold, and gold medals at various international exhibitions.

The subjects of his paintings were mainly hawking parties and other sporting scenes of the olden time (*see* Plate XLVIII.), for which he became noted. There is a bright sunlight effect and a freshness in his paintings, executed with a facile handling and a free touch; Ruskin, in *Modern Painters*, compares the works of Tayler as an illustration of powerful sketching in contrast to the highly finished drawing of Lewis.

Tayler was a member of the Etching Club, and contributed plates to the various publications issued by that society; he also made drawings on wood blocks for illustrated gift books, which were so popular during the middle of last century. He died at West Hampstead in 1889.

After the retirement of Tayler from the post of president in 1871, on account of ill-health, John Gilbert was elected to fill the vacancy. In the following year Gilbert received the honour both of knighthood and of being elected an associate of the Royal Academy; four years later he became a full Academician. He was thus the first painter to be on the governing body of both institutions at the same time. Whilst he was president, in 1881, the society received Her Majesty Queen Victoria's permission to prefix the word 'Royal' to its original title; and Gilbert designed the diploma which is granted to its members.

SIR JOHN GILBERT, born at Blackheath in 1817, was the son of an estate agent. With a view to entering his father's profession he worked in an office near the Mansion House; and, by using his opportunities of sketching from its windows uniforms and liveries worn by those attending civic functions, he acquired a skill afterwards useful to him in painting historical subjects. He studied for a short time under George Lance, but was mainly self-taught.

During the first part of his life, Gilbert was a prolific draughtsman, and executed numberless drawings on wood blocks for the engraver. Amongst the earliest wood engravings after Gilbert are illustrations to *Robin Hood and his Merry Men*, the first of a series of illustrated nursery tales for children published by Joseph Cundall; the book appeared in 1841, and the prints were coloured by hand. In the following year *The Illustrated London News* made its appearance, and Gilbert contributed to the first

number, and continued to work for the journal for nearly twenty years, many of his double-page illustrations in colour printing forming the chief attraction. He also supplied very many illustrations for poetical works, including an elaborate *Illustrated Shakespeare* published in 1856 (*see* Plate XLIX.). Gilbert's water-colour drawings, executed with great freedom, are rich in colour and full of contrasts, and chiefly represent scenes of military and state pageantry, in which brilliant uniforms play a conspicuous part. He also painted in oils. Gilbert died at his native town in 1897, and was buried at Lewisham.

In 1881 the number of members was advanced to forty, but the number of associates is unlimited; a judicious regulation which enables the society to elect any artist of outstanding merit without waiting for a vacancy.

During the presidency of Tayler and Gilbert, there were many noted painters who considerably contributed to uphold the prestige of the Old Water Colour Society. Amongst them may be mentioned Edward Duncan, William Callow and Edward Angelo Goodall (who had all been members for many years), Samuel Read, Birket Foster, the two brothers Henry and Albert Moore, and Arthur Melville; they practised different styles, and their varied paintings added a special charm to the exhibitions, and relieved them of monotony.

EDWARD DUNCAN chiefly painted marine subjects, which are remarkable for their freshness. He was born in London in 1803, and was articled to Robert Havell, the aquatint engraver. Subsequently he gave up engraving, and became a water-colour painter. He joined the 'New Society' in 1833, but resigned it in 1847 to become an associate of the 'Old Society' in 1848, and a full member in the following year. He died in 1882 at Haverstock Hill.

WILLIAM CALLOW was for many years the father of the 'Old Society.' He was born at Greenwich in 1812; and at the age of eleven he was articled to Theodore and Thales Fielding, the brothers of Copley Fielding. He went to Paris in 1829, and resided there for more than ten years. He was appointed teacher of drawing to the children of Louis Philippe, and subsequently had many other distinguished pupils. He was elected an associate of the 'Old Society' in 1838, and a full member ten years later. He died, upwards of ninety-five years of age, at Great Missenden, where he had lived for more than half a century, on February 20,

PLATE XLVIII.

HAWKING. FREDERICK TAYLER, R.W.S.

(*Size of original* $6\frac{3}{4} \times 10\frac{3}{4}$ *inches.*)

1908. He was a prolific worker, and a constant contributor, for seventy years, of a large number of paintings, mostly the outcome of his many tours in France, Belgium, Germany, and Italy, to the exhibitions of the 'Old Society.' He was especially fond of picturesque architecture, such as Gothic churches, ancient timbered houses, wharves with shipping, and, above all, those quaint old market-places which are to be found in Continental towns. He did not belong to the severe class of architectural draughtsmen who minutely depict every ornament; but street scenes, with old buildings and overhanging houses, usually formed the chief features of his compositions, in which effective disposition of light and shade, and masses of colour, play a more conspicuous part than local colour. He also executed many seascapes.

Edward Angelo Goodall, also a very old member of the society, died in the same year. He was the eldest son of Edward Goodall, a landscape engraver. He displayed an early talent for water-colour painting, and at the age of seventeen he won a silver medal at the Society of Arts. He accompanied the Schomburgh Guiana Boundary Expedition as draughtsman in 1841. He also went to the Crimea in 1854 as art correspondent to *The Illustrated London News*. He was elected an associate of the 'Old Society' in 1858, and a full member six years later. His paintings were chiefly architectural subjects. His brother, Frederick Goodall, R.A., although painting mainly in oils, produced some water colours.

Carl Haag was born at Erlangen, and studied in the art academies of Nuremberg and Munich. He came to England in 1847 and worked chiefly in water colours. He travelled in Egypt, Palestine, and Syria, and many of his drawings were scenes in those countries. He became an associate of the 'Old Society' in 1850, and a full member in 1853. He died at Oberwesel in 1915, in his ninety-fifth year.

Samuel Read was another painter of architectural subjects of a picturesque character, and was noted for his drawings of moated granges and haunted houses, which were engraved in *The Illustrated London News*. He was born at Needham Market, Suffolk, about 1815. It was at first intended that he should take up the legal profession, and he was placed in a lawyer's office at Ipswich; but, showing artistic proclivities, he was transferred to an architect. He came to London in 1841, and was taught drawing on wood under J. W. Whymper; his connection with *The Illustrated*

*London News* began soon after that journal was started, and it lasted until his death. In 1853, just before the outbreak of the Crimean War, he was sent to Constantinople and the Black Sea; and this was the first occasion of any special artist being sent abroad to furnish sketches for an illustrated paper. He became an associate of the 'Old Society' in 1857, but did not become a full member until three years before his death, which took place in 1883.

The two brothers, HENRY MOORE and ALBERT JOSEPH MOORE, came of a large family, the former being the ninth, and the latter the fourteenth child of William Moore, a portrait painter at York. They both received early instruction in drawing from their father; but soon all similarity ended, as their styles diverged, and the composition of their paintings became totally different.

Henry Moore, who was born in 1831, commenced his career as a painter under the influence of the Pre-Raphaelites; but about 1858 he turned his attention almost entirely to marine subjects. He was elected an associate of the Old Water Colour Society in 1876, and a member in 1880. Henry Moore painted in oils as well as water colours, and became an associate, and afterwards a full member, of the Royal Academy. He died at Margate in 1895.

Albert Moore was born ten years after his brother Henry. He showed an early proclivity for art, gaining a Government School of Design medal when only twelve years of age; and his first picture was exhibited at the Royal Academy only four years later. Albert Moore's work was decorative in character, of graceful line, sweet in colour, and full of poetical motives. His fancy dwelt on beautiful women arrayed in flowing robes and classical costumes, frequently reclining in languid positions. 'An Open Book,' of which an illustration is given (*see* Plate L.), is a replica of a single figure in a large composition entitled 'Reading Aloud,' which was sold at Messrs. Christie's, at the sale of the late Mr. William Connal's collection. Albert Moore was elected an associate of the Old Water Colour Society in 1884. He died on September 25, 1893.

Another brother, John Collingham Moore, was also a painter. He lived for a long while in Italy, and made many sketches, both in oils and water colours, in Florence and Rome and their environs.

ARRIVAL OF CARDINAL WOLSEY AT LEICESTER ABBEY — SIR JOHN GILBERT, R.A., P.R.W.S.

*(Size of original 14½ × 21¼ inches. Signed.)*

PLATE I.

AN OPEN BOOK. ALBERT JOSEPH MOORE, A.R.W.S.

(*Size of original* 11¾ × 9 *inches.*)

Plate LII.

The Gateway of Kerkuk, Kurdistan. Arthur Melville, R.W.S., A.R.S.A.

*(Size of original $5\frac{1}{4} \times 8\frac{1}{2}$ inches.)*

The great charm of the paintings of Myles Birket Foster lies in the poetic feeling with which he indued them, and the care and felicity with which his compositions were selected, especially those representing the homely scenes so frequently selected from the neighbourhood of Witley, that picturesque part of Surrey (*see* Plate LI.) where he lived for many years. He revelled in sunny landscapes, with sheep roaming in the distance, and with rustic children playing in the foreground; he was also attracted by peaceful red-brick cottages covered with thatch, and enlivened by domestic scenes. It is by these rural paintings that he is best known. He wandered far afield in search of the picturesque, and produced paintings selected from all parts of England, Wales, and Scotland. He also travelled frequently on the Continent, and painted the charms of Venice, the grandeur of the Rhine, and the picturesque scenery of Brittany.

Birket Foster, who was born at North Shields in 1825, belonged to a Quaker family. When he was about sixteen years of age, he was employed by Peter Landells to make drawings on wood blocks for *Punch* and *The Illustrated London News*. Subsequently he drew a vast number of illustrations for books, but abandoned this work about 1859, and confined himself to painting, chiefly in water colours. He became an associate of the Old Water Colour Society in 1860, and a full member two years afterwards. Foster died at Weybridge in 1899.

Complaints had frequently been made against the Old Water Colour Society that they were too restricted a body; but, when Arthur Melville was elected an associate in 1888, such an accusation could no longer be justified, as his work was of the advanced impressionist school, painted in vivid colours in the open sunshine.

Arthur Melville was born in 1858, and was devoted to painting from his childhood; he was almost entirely self-taught, and, after working at a night school during his boyhood, he went, in 1877, to study at Paris. Although influenced to some degree by contemporary French art, it was in the East that his genius found its completely individual note, as expressed in his paintings.

During the years 1881 and 1882 he visited Egypt, India, and Persia, and rode alone from Bagdad to the Black Sea (*see* illustration of 'The Gateway of Kerkuk,' Plate LII.). Melville lived for some time in Scotland, and afterwards came to London.

He was elected an associate of the Royal Scottish Academy in 1886, and of the 'Old Society' in 1888, becoming a full member in 1900. There is a fine example of Melville's water-colour painting in the Victoria and Albert Museum entitled 'The Little Bull Fight. Bravo, Toro!' From 1897 he lived chiefly near Witley, painting a series of large oil paintings, 'The Christmas Carols,' and an immense canvas, 'The Return from the Crucifixion,' all of which were unfinished at the time of his death in 1904.

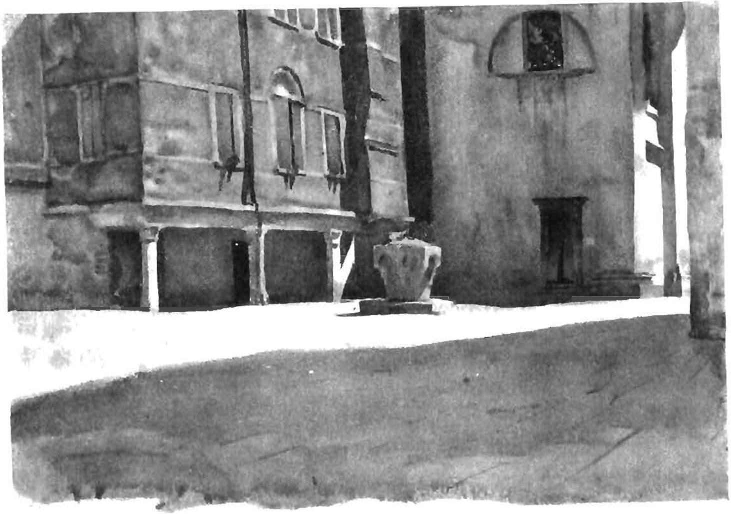
ALFRED WILLIAM HUNT was a scholar as well as an artist. He was born at Liverpool, and was educated at the Collegiate School. Afterwards he went to Oxford, where he gained the Newdigate Prize for English verse, and obtained a Fellowship. For more than thirty years he was a member of the 'Old Society,' and exhibited numerous landscapes with a tendency towards Pre-Raphaelitism.

SIR HUBERT HERKOMER was appointed deputy president during Gilbert's illness in the years 1896 and 1897, and on the latter's death he became a candidate for the presidentship. At the meeting for the election in November, 1897, there was a tie between him and Sir Ernest A. Waterlow, and on a second ballot being taken Waterlow was elected by one vote. Herkomer practised almost all the arts excepting sculpture; he composed music and wrote operas, which were performed at his School of Art at Bushey; he designed not only the scenery, but often took part in the performances himself. He painted portraits and landscapes with figures in oil with great vigour, and his water-colour drawings were executed in the same forcible manner.

SIR ERNEST ALBERT WATERLOW held the position of president for sixteen years, resigning in 1913 on account of ill-health. He was of Flemish extraction, and a direct descendant of Antoine Waterlo of Lille, a seventeenth century landscape painter, who worked in conjunction with Jan Weenix. Early in life he travelled and painted in Switzerland and Germany. In this way grew his love for landscape painting. His art seldom changed throughout his long career. His painting, both in oil and water colours, was distinguished by great sincerity and care. In his earlier days he elaborated detail, but his style broadened considerably in after years, and his Alpine scenes were nobly designed. His fame will, however, be best maintained by his idyllic landscapes, particularly those of the Sussex Downs.

On the retirement of Waterlow, ALFRED PARSONS, R.A.,

PLATE LIII.



A PIAZZA AT VENICE. JOHN S. SARGENT, R.A.

(*Size of original* 14 × 20 *inches*.)

became president. He was born at Beckington in Somersetshire. For some period he was engaged in black and white illustration, chiefly for *Harper's Magazine*, and in consequence was erroneously considered by many to be an American. Afterwards he devoted himself to painting, and his charming drawings of garden scenes and flowers were typically English. He visited Japan, and on his return he published his impressions of that country in *Notes on Japan* in 1896.

During the present century many well-known artists who have passed away continued to maintain the prestige of the society. Most of them were primarily painters in oil, and were members of the Royal Academy, notably JOHN SINGER SARGENT. Of this great painter it will suffice to refer simply to his water-colour drawings. They were chiefly executed in Italy, whither he usually went for his holidays in the autumn. He had a great love for the country and especially for Florence, his native town. Water colours were particularly adapted to his powers, and there can be no doubt that he enjoyed producing these drawings with all their fascinating surroundings under the brilliancy of the Italian sky far more than the painting of portraits in his studio at Chelsea. He possessed a mastery in giving impressions of light, colour and tone, and in producing the full illusion of nature in this medium (*see* Plate LIII.). These drawings, painted for pleasure and his own enjoyment, he rarely sold. Sargent possessed a most genial and generous disposition. As the present writer knew him personally, he was asked by the authorities of the Melbourne Art Gallery if he could procure from Sargent two of his water-colour drawings for their gallery. He called on Sargent and submitted the request. As he was just about to start for Italy, he asked the writer to come and see him on his return. This he did, and was allowed to select two drawings from a number which Sargent had executed during his holiday. At the conclusion of the interview, Sargent inquired how much Melbourne was prepared to give for them, and was told only sixty pounds had been authorised. His reply was: 'Well, you have chosen the two best, but as they are for a National Gallery, I suppose you must have them.' On a subsequent occasion, two oil landscapes were acquired for Melbourne on similarly generous terms; one a charming Italian scene, entitled 'Autumn Leaves,' with three ladies in white dresses seated on the grass near some trees, and the other a 'Study in the Alps.'

Sir Edward J. Poynter, Bart., President of the Royal Academy from 1896 until his death in 1919, was a most accomplished and versatile draughtsman, and showed a perfect mastery of the medium in his water-colour drawings. He made numerous pencil studies from life for details in his paintings in oil. Many of these, which he exhibited at the 'Old Society,' displayed very delicate treatment.

John Macallan Swan studied in Paris under Gérome and Bastien Lapage for painting, and under Frémiet for sculpture. In sculpture, in which he was greatly influenced by Barye, and in his paintings, his lions, tigers and other wild animals were executed in a most realistic manner, and with a great feeling for movement. He was elected an associate of the 'Old Society' in 1896, and became a full member three years later. In his water-colour drawings he displayed the same amount of vitality in his animals as he did in his other works.

Lionel Percy Smythe was brought up by his step-father, William Wyllie, an artist, at Wimereux, together with his half-brothers, William L. and Charles Wyllie. They all three received their tuition from their father, and ultimately became talented painters. When the Wyllies came to England, Smythe remained in the Pas de Calais, and practically the whole of his life was spent there. Success was slow in coming to him; it was not until he was nearly fifty years of age, when his 'Germinal,' exhibited at the Royal Academy, was bought through the Chantrey Bequest Fund, that his work began to be appreciated. He became an associate in 1892 and a full member two years later of the Society, to which many of his best water colours were contributed. In both oils and water colours he painted Nature, of which he was a great lover, in subtle colour effects. He was attracted by the *pointillé* school, and some of his most brilliant effects were produced by minute dots of colour. In 1882 he was compelled to leave his house at Wimereux owing to the sea undermining its foundations, and he removed to an old château at Honvault, where he died in 1918.

Francis Edward James was noted for his water-colour drawings of flowers, which he executed in a very delicate and personal manner. He also produced landscapes with the same tender feeling.

Claude Allin Shepperson in early life was fond of depicting mountain and moorland scenery. Afterwards he became an

illustrator, made drawings for *Punch,* and produced coloured illustrations for other periodicals. He also designed theatrical scenery.

CHARLES SIMS was a strong individualist. He executed mural decorations, such as 'King John confronted by His Barons,' for St. Stephen's Hall, Westminster, and painted many portraits, but he will be chiefly remembered by his small imaginative and poetical compositions in water colours, landscapes peopled with children. The drawing entitled 'Play' (*see* Plate LIV.), representing a mother playing with her child in early morning sunlight, displays charm and beauty in colour. Sims was a member of both the Royal Academy and the Royal Water Colour Society. He was appointed Keeper of the former in 1920, but resigned the post on the ground that his absence in America prevented his carrying out his duties satisfactorily. He died a tragic death in 1928.

FREDERIC CAYLEY ROBINSON, who worked in both mediums, spent part of his early life on a small yacht, and painted seascapes and shipping. Afterwards he went to Paris and studied at Julien's. When Maeterlinck's *Blue Bird* was produced in London in 1909, he was engaged in designing the scenery and costumes, and he illustrated a book on it which was subsequently published. Later he concentrated on domestic sentiment, preferring the relations between mother and children rather than that between lovers. His technique was influenced to some extent by Puvis de Chavannes. He painted with a reflective imagination simple interiors, with generally a glimpse of an evening sky seen through a window and a lighted window across the street, as admirably depicted in 'The Old Nurse' (*see* Plate LV.). Robinson also displayed considerable ability as a decorator, as shown by his mural decorations in Middlesex Hospital. He was a member of the Royal Water Colour Society and an associate of the Royal Academy.

AMBROSE MCEVOY was a painter of portraits in both oil and water colour, and it is a question in which medium he was at his best. In the latter there was something which especially lent itself to his quick, emotional temperament. When a boy he was encouraged by Whistler to become a painter, and he went to the Slade School. He subsequently joined the New English Art Club, and his contributions to its exhibitions were small interiors with figures, executed in the style of the old Dutch

masters. Later he completely altered his style by adopting a broader and looser technique, and devoted himself to portraiture. He excelled in painting enchanting portraits of women and children, with broad effects of light and shade. During the War McEvoy was appointed to the Royal Naval Division, and became acquainted with many naval officers, whose portraits he painted. In these he displayed evidence of his capacity to depict masculine character as well as the charm of fair women. The portrait of his son Michael (*see* Plate LVI.) is an excellent example of his free handling of water colours. In 1924, without having exhibited at Burlington House, he was elected an associate of the Royal Academy, and two years later an associate of the Royal Water Colour Society.

When the presidentship became vacant through the death of Alfred Parsons, the post was filled by Sir Herbert Hughes-Stanton, R.A., who still enjoys it.

# CHAPTER XII

## THE LATTER PART OF THE NINETEENTH CENTURY

WHEN Thomas Bewick restored wood engraving to England it was executed with a graver, which gave fine lines in the manner of copper plates. Later, when steel plates with still finer lines became in vogue, wood engravings also increased in delicacy until shortly before the 'sixties,' when a freer and more open style was adopted with the introduction of a 'fat' line. Three periodicals, *Once a Week*, *The Cornhill Magazine*, and *Good Words*, were amongst the first publications to produce illustrations executed in this broad manner; among the principal artists engaged in making the drawings on the wood blocks were Millais, Leighton, Frederick Walker, George J. Pinwell, and A. B. Houghton; J. A. McNeill Whistler also drew four blocks for *Once a Week* and two for *Good Words*. The knife, formerly used by the early engravers, was once more employed, and broader and freer results were obtained. Photography had also come to the aid of the engraver. The artist, instead of working directly on the wood block, made his drawing in the usual manner on paper, and it was transferred to the block by means of photography. The original was accordingly preserved. About the same period these and other artists, influenced, it may be, by this new style of wood engraving, were breaking away from the conventional compositions of the older men, and were engaged in painting works direct from Nature unhampered by the theories of the early 'drawing masters.'

FREDERICK WALKER was employed in early life in making drawings for book illustrations. He was the son of a designer of jewellery. Displaying an artistic bent at an early age, he was placed with an architect and surveyor named Baker; but soon left him, in order to attend Leigh's Life School, and to study the antique in the British Museum. In 1858 he became a student at the Royal Academy Schools; and subsequently he was employed by Whymper in drawing book illustrations on wood blocks. At this period he had a hard struggle for existence, until he was fortunately engaged by Thackeray to illustrate his stories 'Philip' and 'Denis Duval' in *The Cornhill Magazine*, when he rose

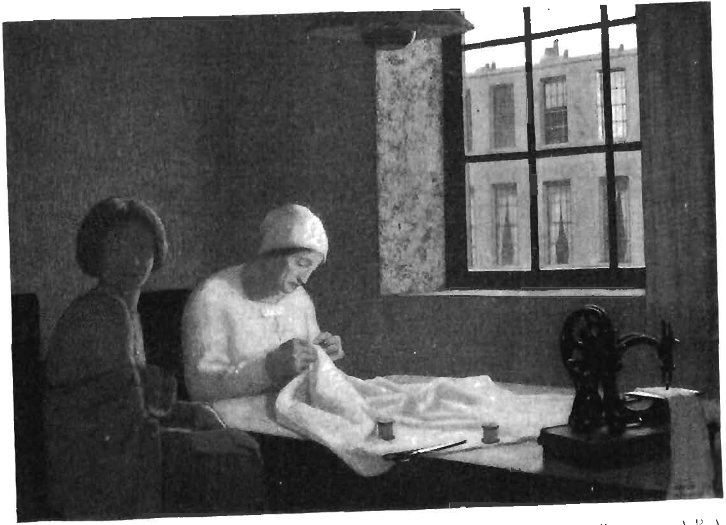
rapidly into fame. He was elected an associate of the Old Water Colour Society in 1864, and a full member two years later. Walker was, in 1871, the first painter connected with the 'Old Society' to be elected an associate of the Royal Academy; but he did not live long to enjoy the honour. Frederick Walker, the '*Little Billee*' of Du Maurier's *Trilby*, was slight in build, and was delicate in health, which at last gave way under an attack of consumption; he died at St. Fillan's, Perthshire, on June 4, 1875, at the age of thirty-five. He was buried in the churchyard of Cookham, a village at which he particularly loved to stay, and where he executed several of his water-colour drawings, including 'A Rainy Day' (*see* Plate LVII.). Within the church there is a medallion placed to his memory by his friends.

Walker had a genius and a method peculiar to himself, combined with a refined and poetic charm; his figures were beautifully drawn, with a true feeling for rustic life, although his men are heroic and often posed in a Greek style, acquired doubtless by his early study of the antique at the British Museum. From the comparatively few paintings he left behind—he only exhibited eight oil paintings at the Royal Academy, and thirty-eight water colours at the 'Old Society'—it is impossible to say to what height he might not have attained in his career. His principal painting in oil, 'The Harbour of Refuge,' is now in the Tate Gallery; he painted a replica of it in water colours. Walker's water-colour drawings are eagerly sought after, and when any of them appear in the market they fetch large prices. He was the first artist to design an advertisement poster. It was one for a book, *The Woman in White*, by Wilkie Collins.

John William North studied art at Marlborough House, and commenced life by drawing illustrations for periodicals. He was an intimate friend of Walker, whom he influenced, and Walker sometimes drew figures in North's pictures. He was for over fifty years associated with the 'Old Society,' and lived at Washford in Somersetshire, where he died in his eighty-third year.

It is a somewhat remarkable coincidence that the three young men, Frederick Walker, George J. Pinwell, and A. B. Houghton, who did so much for wood engraving in the 'sixties,' should all have passed away before reaching the prime of life, and within seven months of each other. Pinwell's death occurred in September, 1875, four months after that of Walker; and Houghton died in November of the same year.

PLATE LX.



THE OLD NURSE. F. CAYLEY ROBINSON, A.R.A.

(*Size of original* 15⅛ × 18½ *inches.*)

MICHAEL, SON OF THE ARTIST. AMBROSE McEVOY, A.R.A.

*(Size of original* $19\frac{3}{4} \times 15\frac{3}{4}$ *inches.)*

George John Pinwell was the son of a builder. After studying at St. Martin's Lane School and Heatherley's Academy, he first obtained a livelihood by making drawings for *Once a Week*, and for numerous illustrated books produced by the Dalziel brothers; he also executed many small water-colour paintings (*see* Plate LVIII.), with a peculiar charm, of subjects which he had already produced in black and white. Pinwell became an associate in 1869, and a full member in the following year, of the Old Water Colour Society, to which he contributed a few notable pictures; amongst them may be mentioned 'Gilbert à Beckett's Troth,' two versions of 'The Pied Piper of Hamelin,' 'The Elixir of Love,' and 'The Great Lady.' Pinwell, when studying Nature, was a close follower of Walker; but in poetic imagination he went far beyond him. Much of his work has refined feeling, but it often displays imperfections in execution. He died at Adelaide Road, South Hampstead, in the thirty-third year of his age, and was buried in Highgate Cemetery.

Arthur Boyd Houghton was the son of Captain Houghton of the Indian Navy. He at first tried painting in oils, but later he turned his hand to drawing on wood blocks, and produced a large number for Dalziel's *Illustrated Arabian Nights' Entertainments*. A good example of his water-colour paintings, 'The Transformation of King Beder,' is a variation of an illustration in the book. The painting is in the Victoria and Albert Museum. He became an associate of the Old Water Colour Society four years before his death. Houghton possessed considerable inventive power, and his inspirations were chiefly taken from the East; his drawing, however, was frequently defective, which may have been caused by his having the use of only one eye—the other he had unfortunately lost in early life.

Robert Walker Macbeth, with his impressionistic temperament, joined the group of young artists led by Walker, who were giving poetic expression to scenes in rural life. He was the son of Norman Macbeth, the Scottish portrait painter, and was born at Glasgow. After studying at the Academy Schools in Edinburgh, he came to London and joined the staff of *The Graphic*. The illustrations after his drawings became attractive features of this periodical.

Although Macbeth is chiefly known for his oil pictures, he also painted in water colours, and became an associate of the 'Old Society' at the age of twenty-three. He was also a brilliant

etcher, and produced many fine plates, both original and after well-known paintings. His line was always clear and crisp, and he massed light and shade with rare pictorial effects. His 'Harvest Moon,' after George Mason, is an excellent interpretation of the painting. In later life he lived near Exmoor and painted hunting scenes.

At this period Sir John Tenniel, Charles Keene, John Leech, and George Du Maurier were producing their noted illustrations for *Punch*. They were essentially 'black and white' artists, but both Tenniel and Du Maurier worked in water colours. Carlo Pellegrini, an Italian who came to England in 1865, drew caricature portraits in colour under the pseudonym of 'Ape,' as did also Sir Leslie Ward, 'Spy,' the eldest son of E. M. Ward, R.A., for *Vanity Fair*.

Many illustrated books, especially for children, were brought out, for which WALTER CRANE was a prolific worker. He was at first influenced by the Pre-Raphaelite movement; later he became known, in addition to his book illustrations, as a designer of textile fabrics and wall-papers. Besides being a member of the 'Old Society' and the Royal Institute, he was an honorary member of several foreign academies.

RANDOLPH CALDECOTT was chiefly known for his coloured picture books, especially those with jovial huntsmen, horses and dogs. He was at first a bank clerk, but from early youth he had a propensity for drawing, and soon gave up the office-stool to devote himself to art. He settled in London and became employed on *Punch* and *The Graphic*. He also drew illustrations for Washington Irving's *Old Christmas* and *Bracebridge Hall*, and executed some bronze figures. He visited Florida in the winter of 1885 for the benefit of his health, but he never returned. He died there at the beginning of the following year.

KATE GREENAWAY's name will always be associated with her dainty drawings of children and flowers produced in her books. Her father, a draughtsman and engraver in his early days, was employed at Ebenezer Landell's, where he met Edmund Evans. Their early friendship afterwards led considerably to the success which Kate Greenaway obtained by her fascinating little works. Evans became a noted colour printer, and produced many of her books, for which she not only made the drawings but wrote the verses as well. She acquired the friendship of Ruskin, who greatly praised her work

Plate LVIII

The Gossips.

(*Size of original* $5\frac{1}{4} \times 6\frac{3}{4}$ *inches.*)

George John Pinwell.

Mrs. Helen Allingham, whose maiden name was Paterson, commenced her career by drawing illustrations for *The Graphic* and *Cornhill* and for some books. During the first part of her married life she lived with her husband, William Allingham, a poet, whom she married in 1874, at Chelsea, where she became acquainted with Carlyle, Browning, and Ruskin. Later she removed to Witley, where a small coterie of artists surrounded Birket Foster. Here she met 'Freddy' Walker, who greatly influenced her painting, and also Kate Greenaway, with whom she became a fast friend. She excelled in painting rural scenery, especially country cottages. A work entitled *Happy England*, published by Messrs. A. & C. Black, contains upwards of eighty coloured illustrations of her work. She became an associate in 1875, and a full member in 1890, of the 'Old Society.'

Two other ladies, although amateurs, made successful colour drawings for children's books—Louisa Marchioness of Waterford, and the Hon. Mrs. Boyle (known as E. V. B.). The former painted dainty little pictures for a work entitled *Babies in the Wood*, and the latter, who was her cousin, made drawings for *Child's Play* and other books for children.

After the severance of the Pre-Raphaelite Brotherhood the Æsthetic School came into existence, in which not only painters but also poets were conspicuous. It was the outcome of the Oxford Movement, in which Rossetti, assisted by Burne-Jones, Morris and Swinburne, advanced a scheme for inculcating a love for the beautiful and remodelling taste in general, as displayed in the homes of the masses. The designs of William Morris caused a desire for an improvement in furniture, wallpapers and other accessories, which had fallen into such a low ebb in the early Victorian days. In textile materials, gradations of shade began to be displayed. They were more subdued and reposeful in tone than the crude colours then so much in evidence. The interior decorations of houses improved so rapidly that the æsthetes carried matters to extremes. 'Intensity,' 'culture,' and 'high art' were the jargon of the day, and morbid melancholy was the prevailing spirit. Forlorn maidens in clinging draperies and languishing youths with lank hair adopted poses whilst adoring the sunflower and blue china; all with features full of sad weariness and of lovelorn languor. Oscar Wilde became the leading light in its final stages. His personal representation of the extreme vagaries of the cult hastened its end.

Satire brought to bear upon it both in the press and on the stage finally extinguished it.

The Grosvenor Gallery was established by Sir Coutts Lindsay, Bart., in 1877, with the intention of giving advantages of exhibition, by special invitation, to artists of established reputation, but whose works were imperfectly known to the public, and of providing a home for all the best and most intellectual art of the day, without restriction to any particular school. As a matter of fact, however, it became to a great extent the centre in which the æsthetes displayed their talents. To the exhibitions held at the Grosvenor during its most popular existence, from 1877 to 1884, James McNeill Whistler contributed some of his noted paintings, for the nomenclature of which he was the first to borrow the phraseology of music, describing them as harmonies, scherzos, and symphonies. 'Nature contains,' said Whistler in his *Ten o'Clock*, 'the elements, in colour and form, of all pictures, as the keyboard contains the notes of all music. But the artist is born to pick and choose, and group with science, these elements, that the result may be beautiful—as the musician gathers his notes, and forms his chords, until he brings forth from chaos glorious harmony. To say to the painter that Nature is to be taken as she is, is to say to the player, that he may sit on the piano.'

Although Whistler may be best known by his paintings in oil and by his etchings, yet he, from time to time, executed many slight water-colour paintings of a peculiar charm. Some critics may be inclined to carp at an illustration of a work by Whistler being given in a *History of British Water Colour Painting*. It is true that he was an American by birth, and a Frenchman by artistic training and sympathy, but he spent the greater part of his life in England. He, moreover, became for a time the President of the Society of British Artists, and his art, without doubt, greatly influenced that of English painters; consequently, in giving some account of the water-colour painting in England at this period, reference to the art of Whistler cannot be omitted.

James Abbott McNeill Whistler was born at Lowell, in Massachusetts, about the year 1834. His father, Major George Washington Whistler, a descendant of a Scotch family named McNeill, who had settled in North Carolina in the early days of the Republic, was an engineer. He obtained a position of rail-

way engineer in Russia; and Whistler appears to have spent some years of his boyhood there with his father.

On his return to America, Whistler entered as a student at West Point Military Academy. About 1855 he went to study painting at Paris, where he also practised etching, and produced the 'French Set.' Four years later Whistler came to England, and took up his abode at Chelsea; here he made the series of 'The Thames Etchings' at intervals during the 'sixties.' At the same time he was executing some oil paintings, and 'The Artist's Mother,' which now hangs in the Luxembourg, Paris, was exhibited at the Royal Academy in 1872. This was succeeded by other notable portraits, especially 'Miss Alexander,' exhibited at the Grosvenor Gallery, and the 'Portrait of Carlyle,' bought for the Glasgow Corporation Galleries.

Whistler became a member of the Society of British Artists in 1884, in the next year he was elected a member of the council, and in 1886 he was chosen to be the president of the society. It is not surprising, however, that one of such a peculiar temperament as Whistler could not agree for long with his fellow-members; he only held the post for a little more than two years.

The Royal Society of British Artists, which was founded in 1823, and incorporated under a Royal Charter in 1847, is mainly devoted to paintings in oil, but, like the Royal Academy, a small portion of the walls of the galleries is set apart for the exhibition of water-colour paintings.

After his retirement from the 'British Artists' Whistler withdrew to a great extent from London, and for some time resided in Paris. On the formation of the International Society of Sculptors, Painters, and Gravers, Whistler was elected the first president, and once more took an interest in a London exhibition, the first of the series being held at Knightsbridge in 1898; but the old fire within him was gradually burning out, and he died in London in 1903, and was buried at Chiswick.

A memorial exhibition of Whistler's works was held under the auspices of the International Society at the New Gallery in 1905, at which sixteen of his delicate water paintings were brought together, including 'The Beach,' of which an illustration is given (*see* Plate LIX.).

Whistler may be said to be the first interpreter and the pioneer of Japanese art in Europe. He was a cynic, and used his pen obviously without reserve or discretion; but like all cynics,

whilst he did not mind how much his caustic epigrams might hurt others, he could not himself stand being criticised, and considered all those who did not agree with him to be fools. He issued several pamphlets, such as *Art and Art Critics* and *Ten o'Clock*, which were afterwards all combined and published under the title of *The Gentle Art of Making Enemies*. Whistler, whilst he had many devout followers, made still more enemies. At the time the present writer was editing a serial with etchings, he asked Whistler to allow him to have an etched plate. The reply was typical of the man. 'My dear Sir, you might as well go to the British Museum and throw a Rembrandt out of the window to the nearest cabman, as give a Whistler to the British public.' Whether future generations will consider his name worthy only to be coupled with those of Rembrandt, Titian, and Velasquez, or whether he will be ranked as a coxcomb who asked 'two hundred guineas for flinging a pot of paint in the public's face,' posterity alone can decide.

Another American artist who settled in this country was EDWIN AUSTIN ABBEY. He was born in Philadelphia in 1852. After working for Messrs. Harper Brothers in New York he came to England in 1878. He was noted for his pen and ink illustrations, and for his mural decorations. For the Royal Exchange he executed 'A Reconciliation of the two City Companies, the Skinners and the Merchant Taylors in 1484.' He worked in water colours to a limited extent, and was elected an associate of the 'Old Society' in 1895. He also became a full member of the Royal Academy. After his death an exhibition of his works was held there in 1912.

ALPHONSE LEGROS came to London at the suggestion of Whistler. At first he taught etching at the National Art Training School, South Kensington, and in 1876 he was appointed to the Slade Professorship at the University College, where he exercised considerable influence on the students whom he taught, and contributed considerably to the revival of draughtsmanship. Constantine A. Ionides greatly assisted Legros, and his work is well represented in the Ionides Collection at South Kensington.

JOHN LISTER BYAM SHAW, who was born in India, was brought to England when young. He is chiefly known for his book illustrations, but he painted some water-colour drawings and became an associate of the 'Old Society.'

THE BEACH. JAMES ABBOTT MCNEILL WHISTLER.

*(Size of original* $8\frac{1}{8} \times 4\frac{5}{8}$ *inches.)*

25 JAN 1939

# CHAPTER XIII

## THE ROYAL SCOTTISH SOCIETY OF PAINTERS IN WATER COLOURS

ON 21st December, 1877, Charles Blatherwick, Robert Greenlees, A. K. Brown, Robert Brydall, Tom McEwan, John S. Whyte, William Carlaw, C. N. Woolnoth, and James A. Aitken met in Glasgow at the office of William Smith, writer, 61 West Regent Street, to consider the formation in Scotland of a Society of Painters in Water Colours.

Blatherwick and Whyte were amateurs, Greenlees and Brydall were head and second masters respectively in the Glasgow School of Art. Brydall is the author of a valuable work on Painting in Scotland. The remaining five were local artists. Their ambitious project brought adherents, and in addition to a number of Glasgow men, including David Murray (now Sir David Murray, R.A., P.R.I.), William MacTaggart, J. B. Macdonald, and John Smart, all members of the Royal Scottish Academy, joined the venture, and Francis Powell, R.W.S., an English painter resident in Scotland, was appointed the first president. Subsequently Samuel Bough, Alexander Fraser, W. E. Lockhart, Hugh Cameron, James Cassie, Robert Anderson, Sir Noel Paton, all Royal Scottish Academicians, and a few others were added to the number.

A Constitution and Rules were drawn up, largely based upon those of the Royal Society of Painters in Water Colours, London, and the new society, consisting of about thirty members, was definitely formed in February, 1878. Shortly afterwards the number was increased to thirty-seven, with ten associates. The associates were all elected members in 1885, and since then only one order has been maintained. Temporary premises were secured for an exhibition in West Nile Street, Glasgow, which remained open from 1st November, 1878, till 4th January, 1879. It was well received by the public, but resulted in a financial loss, for which the disastrous failure of the City of Glasgow Bank at the time was largely responsible. The

society, however, was not discouraged, and the five following exhibitions, held in the McLellan Galleries of the Glasgow Institute of the Fine Arts, showed gratifying results up till 1885. These exhibitions were confined to works by members, but afterwards outsiders were from time to time allowed to submit pictures, and this is now the general practice. In 1885 lady members became eligible for election, but they were at first denied a vote or a place on the council. They are now on equal terms with the men.

The year 1888 was a memorable one in the history of the society, Her Majesty Queen Victoria having then granted it the distinction of becoming the Royal Scottish Society of Painters in Water Colours, and five years later, the honour of knighthood was conferred on the president.

The annual exhibitions had hitherto been held in Glasgow, but in 1893, the society being granted the use of rooms in the Royal Scottish Academy Galleries in Edinburgh, an exhibition took place there.

The question of a permanent home for the society had often been discussed, and in 1899, after considering alternative schemes, the galleries of Mr. Warneucke, Sauchiehall Street, Glasgow, were taken on lease for five years, and the exhibitions from 1900 to 1902 were held there. At the last one in these galleries, the experiment was made of opening on Sunday afternoons, with no charge for admission. The average attendance was over a thousand. By 1903, it was realised that the finances of the society had suffered a serious check through the cost of alterations on the premises in addition to the rent, and there being a break in the lease, the Warneucke galleries were given up. The small capital of the society being exhausted, a sum of £400 was raised by debentures, taken up by members, and by 1906 the debit balance was wiped out.

Sir Francis Powell, who had occupied the presidential chair with so much devotion to the society's affairs, died on 27th October, 1914; Edward A. Walton, R.S.A., was elected his successor the following year. The period of the Great War was a trying time for all artistic bodies, and for two years the society dispensed with its exhibitions; but since 1918 there has been no break in them. They have been held alternately, with one exception, in Glasgow and Edinburgh. E. A. Walton, the second president, died on 18th March, 1922, and was succeeded

Plate LX.

An Upland Track. Edward A. Walton, P.R.S.W.

(*Size of original* $20\frac{1}{4} \times 28\frac{1}{4}$ *inches.*)

by James Paterson, R.S.A., P.R.W.S. The society has at present sixty-five members and seven honorary members, including H.R.H. the Princess Louise, Duchess of Argyll. There is no restriction in the number of members, nor in the nationality of candidates for admission.

The provision of permanent quarters for the society, where exhibitions could be held, has never been lost sight of, and it is hoped that a favourable result will be achieved in the near future.

Many noted painters have from time to time been members, but space only permits brief mention of a few of the more typical Scottish artists. The first president, SIR FRANCIS POWELL, painted chiefly marine and lake views. He died at his residence in Dunoon in his eighty-second year.

SAMUEL BOUGH, the son of a shoemaker at Carlisle, was a self-taught artist. He wandered about the country making sketches and associating with gypsies. After being engaged for a time as a scene painter at Manchester and Glasgow, he devoted himself to painting landscapes with great success. During the latter part of his life he resided in Edinburgh.

The second president, EDWARD ARTHUR WALTON, was born near Glasgow in 1860, and studied there and at Düsseldorf. He lived the greater part of his life in Scotland, first in Glasgow, latterly, on his return from Chelsea, where he spent the years 1895–1904, in Edinburgh, dying there in 1916. He painted both in oil and water colour, his work including landscape (*see* Plate LX.) and figure, besides many portraits, and achieved success in both mediums.

WILLIAM MCTAGGART, the first vice-president of the R.S.W., was the son of a crofter at Campbeltown, where he was born in 1835. He studied at the Trustees' Academy, Edinburgh, and painted landscapes and marine subjects as well as portraits. He exhibited seldom outside Scotland, where he is regarded as one of her most distinguished artists. McTaggart died at Broomieknowe, near Edinburgh, in 1910.

All the last three mentioned became members of the Royal Scottish Academy.

EDWIN ALEXANDER, the son of an eminent Scottish animal painter, Robert Alexander, followed his father's footsteps, and acquired distinction in paintings of animal and bird life. He employed both mediums, but his most characteristic work was

in water colours, in which he developed an extremely personal style. He was a draughtsman of great delicacy. Although particularly a painter of birds, he produced during two visits to Egypt studies of camels, donkeys, sheep and other animals. Alexander chose various materials for his drawings, such as silk, linen, and different textured papers. His large water colour, 'Peacock and Python,' on brown paper, is a fine example of his work. It was exhibited at the Royal Water Colour Society, and was purchased for the nation through the Chantry Bequest Fund. He was a member of both the Royal Society of Painters in Water Colours and the Royal Scottish Academy.

JOSEPH CRAWHALL, like Alexander, was a painter of animals and birds. He studied for a short time in Paris, and afterwards was associated with the 'Glasgow School.' His drawings of birds (*see* Plate LXI.) are of an extremely decorative character, and were executed largely from memory.

Other members of the society, Robert W. Macbeth, R.A., John McWhirter, R.A., and Arthur Melville, R.W.S., were known in connection with London institutions, but William Young and A. K. Brown, R.S.A., who successively held the office of Treasurer, should also be mentioned, with Henry W. Kerr, R.S.A., R. Gemmell Hutchinson, R.S.A., and W. Y. Macgregor, R.S.A.

# CHAPTER XIV

## THE NEW ENGLISH ART CLUB

As recorded by Mr. W. J. Laidlay,[1] the New English Art Club was first conceived in Paris by a group of young British artists, many of whom afterwards became associated with what were known as the Newlyn and Glasgow Schools. They were dissatisfied with the management of the Royal Academy, and discussed the possibility of starting a new exhibiting society with a different system of administration. Further discussions took place in London, and it was decided to hold an exhibition. Mr. Laidlay generously made himself responsible for the rent of the Marlborough Gallery, belonging to Mr. Martin Colnaghi. This gentleman had previously offered to lend the gallery, but the negotiations had fallen through. The exhibition was opened in the year 1886, and it was during the time it was open to the public that the Club was formed. Drastic rules were drawn up for its management.

From the first, outside exhibitors have found a place beside the subscribing members, and to the latter no vested rights are given. The works of members, equally with outsiders, have to pass a jury. The jury is not elected from members alone, but from the whole body of artists who had shown works at the previous exhibition, and with a view to prevent any suspicion of officialism, no president has ever yet been appointed. The Club holds two exhibitions yearly, in January and June. No works which have previously been exhibited in London are eligible for admission, but there are no restrictions as regards frames. The only privilege granted to members of the Club is that they may submit four works in any medium to the jury, whilst non-members may only send two on payment of a five shillings entrance fee, and in addition a fee of ten shillings for each oil painting and five shillings for each water-colour drawing that may be accepted.

[1] *The Origin and First Two Years of the New English Art Club*, by W. J. Laidlay. 1907.

The Club then being firmly established, the second exhibition was held at the Dudley Gallery in the Egyptian Hall, Piccadilly, which has now disappeared. Here the Club continued its exhibitions until 1906, with the exception of one held at Humphries Buildings, Knightsbridge, and one at the Alpine Club Galleries. Since that time it has found quarters at Dering's Yard, the Galleries of the Royal British Artists, and of the Royal Society of Painters in Water Colours. In 1925 a retrospective exhibition was held at the Spring Gardens Gallery. The Club has now (1928) found a home in the New Burlington Galleries, in Burlington Gardens.

In spite of its democratic principles the Club has not been able to prevent some of its older members from breaking away from time to time and joining the abused Royal Academy or the conservative 'Old Society.' Their broad views, however, appeal to the rising generation of painters, and there is no lack of candidates for admission.

One of the early members, who was an exponent in painting nature in her various phases in rapid effects with brilliant colouring, was HERCULES BRABAZON BRABAZON. He was an amateur painter with considerable means. His original name was Sharpe, but on succeeding to the Brabazon Estates in the County of Mayo in 1847, he took his name from them. He was born in Paris, and educated at Eton and Cambridge. He studied art at Rome, and travelled in Spain, Egypt, India and elsewhere. On the death of his father he came into the family property of Oaklands, near Battle, Sussex, where he died in 1906. An exhibition of his water-colour paintings was subsequently held at the Goupil Gallery, it considerably added to his fame.

CHARLES CONDER was a descendant of Roubiliac the sculptor. His childhood was spent in India, where his father was an engineer. Later he went to Australia, and studied art at Sydney and Melbourne. He came to Europe in 1890 and pursued his studies at Paris. He painted landscapes and figures, but he is chiefly known for his delicate fans and silk paintings in water colour.

ALFRED WILLIAM RICH studied at the Slade School. He devoted himself to painting landscapes in water colours, and published a book on the subject. He gave instruction in the art, and his death occurred at Tewkesbury in 1921, whither he had taken some of his pupils. He was much influenced by Peter

de Wint, and his drawings display considerable freedom, as shown by the illustration (*see* Plate LXII.) 'On the Rickmansworth Canal.'

James Dickson Innes was partly of Catalan descent. He studied at the Slade School, where he won distinction. In his figure subjects he was influenced by Augustus John, but it was in his landscapes that he attained his highest distinction. He painted mountain scenery in Wales, the South of France, and in Spain, in clear colours, with a fondness of introducing strong patches in the foreground and middle distance, with an emphasis on decorative pattern (*see* Plate LXIII.). After staying in the north of Africa for his health, he returned to England and died of consumption at the early age of twenty-seven years.

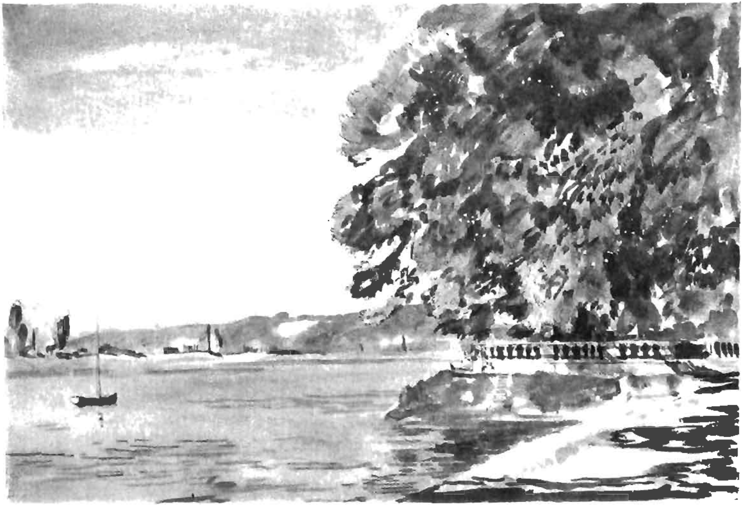
Other noted water-colour painters who originally belonged to the New English Art Club, but afterwards joined the 'Old Society,' were Francis E. James, F. Cayley Robinson, and Ambrose McEvoy.

In 1911 the New English Art Club, which had been a pioneer in the modern movement in art, was considered by certain young artists to have become too conservative and academic; they formed themselves into a body entitled the Camden Town Group, of which Spencer Gore was elected the first president. Three years later this group amalgamated with another styled the Nineteen Fitzroy Street, and became known as the London Group, with Harold Gilman as president. It is now the principal body of artists promoting the most modern ideas in art, and seeking for a return to the principles of pure pictorial design.

The Impressionist movement, introduced into this country by Whistler, by which paintings were executed without any drawing and produced misty, atmospheric effects, became greatly exaggerated at the beginning of the present century. It was followed by post-impressionism, cubism, vorticism, and futurism. These and kindred eclecticisms continued during the Great War, stimulated by the general unrest and disillusion of those times. Though generally of an ephemeral character, these schools each had their effect, sometimes for the better and sometimes for the worse, in establishing the post-war school of painting that was to follow. This school is now an established fact, and many of the younger generation of water-colour painters are returning, to the methods of the early draughtsmen. Sound drawing and good design are the primary considerations, and colour is applied in

free and direct washes. In figure subjects there is a healthy striving for movement in the place of the posed model.

What Constable stated more than a hundred years ago is true at the present time. 'The great vice,' he said, 'is *bravura,* an attempt to do something beyond the truth. Fashion always had, and will have, its day; but truth in all things only will last, and can only have just claims to posterity.'



THE SEINE AT CAUDEBEC. JAMES D. INNES.

*(Size of original* $10\frac{3}{4} \times 14\frac{9}{16}$ *inches.)*

# *APPENDIX*

*A Biographical List of deceased Water-colour Painters, alphabetically arranged.*

*The following abbreviations are used:*

| | | |
|---|---|---|
| Acad. | . | Academy. |
| A.R.A. | . | Associate of the Royal Academy. |
| A.R.E | . | Associate of the Royal Society of Painter-Etchers and Engravers. |
| Assoc. | . | Associate. |
| *b.* . | . | Born. |
| *bd.* . | . | Buried. |
| B.I. . | . | British Institution. |
| Brit. Mus. | . | British Museum. |
| *d.* . | . | Died. |
| Educ. | . | Educated. |
| Exhib. | . | Exhibited. |
| F.S.A. | . | Fellow of the Society of Antiquaries. |
| H.R.A. | . | Honorary Retired Academician. |
| H.R.W.S. | . | Honorary Member of the Royal Society of Painters in Water Colours. |
| Illns. | . | Illustrations. |
| Incorp. | . | Incorporated. |
| Inst. . | . | Institute. |
| Inst., The | . | The Institute of Painters in Water Colours (1863–83). *See also* N.W.C.S. *and* R.I. |
| Landsc. | . | Landscape. |
| Memb. | . | Member. |
| Min. | . | Miniature. |
| Nat. Gall. | . | National Gallery. |
| N.E.A.C. | . | New English Art Club. |
| N.W.C.S. | . | New Water Colour Society (1831–63). *See also* The Inst. *and* R.I. |
| O.W.C.S. | . | Old Water Colour Society (Royal Society of Painters in Water Colours since 1881). |
| Pres. . | . | President. |
| Prof. . | . | Professor. |
| Ptd. . | . | Painted. |
| Ptg. . | . | Painting. |
| Ptr. . | . | Painter. |
| R.A. . | . | Royal Academy; Royal Academician. |
| R.B.A. | . | (Member of) Royal Society of British Artists. *See* S.B.A. |
| R.C.A. | . | Royal Cambrian Academy. |
| R.E. . | . | (Fellow of) Royal Society of Painter-Etchers and Engravers. |
| R.I. . | . | (Member of) Royal Institute of Painters in Water Colours (1883 *seq.*). *See* N.W.C.S. *and* The Inst. |
| R.S.W. | . | (Member of) Royal Scottish Society of Painters in Water Colours. |
| R.W.S. | . | (Member of) Royal Society of Painters in Water Colours. *See also* O.W.C.S. |
| S.A. . | . | Society of Artists. |
| S.B.A | . | Society of British Artists (Royal Society of British Artists since 1887). |
| Sch. . | . | School. |
| Sec. . | . | Secretary. |
| Stud. | . | Student; studied. |
| Treas. | . | Treasurer. |
| Water-col. | | Water-colour. |
| W.C.S. | . | Water Colour Society. |

ABBEY, EDWIN AUSTIN, R.A., A.R.W.S., R.I. (*b.* Philadelphia, 1852; *d.* London, 1911). Son of a merchant. Stud. Pennsylvania Acad. In 1870 he went to New York to work for Harper Brothers. Came to England, 1878. Pen and ink illns. for Dickens's 'Christmas Stories'; Herrick's Poems, etc.; many decorative works. A.R.A., 1901; R.A., 1902; R.W.S., 1895; R.I., 1883. Exhib. at R.A., R.W.S., R.I., 1885–1906.

ABBOTT, JOHN WHITE (*b.* Exeter, 1763; *d.* Exeter, 1851). Pupil of Francis Towne. Stud. the works of Gainsborough and other contemporary ptrs. Also stud. medicine and practised as a surgeon. Exhib. at R.A., 1794–1821.

ABSOLON, JOHN, R.I. (*b.* Lambeth, 1815; *d.* 1895). Pupil of Ferrigi. Employed by Grieve as scene ptr. Memb. and Treas. of N.W.C.S.; Memb. of Inst. of Ptrs. in Oil Cols. Exhib. from 1832.

ADAM, J. DENOVAN, A.R.S.A., R.S.W. (*b.* 1842; *d.* 1896). Ptd. animals and landscs.

ADAM, ROBERT, F.R.S. (*b.* Kirkcaldy, 1728; *d.* 1792; *bd.* in Westminster Abbey). Educ. at Edinburgh Univ. Architect and landsc. ptr. Architect to the King, 1762. With his brother James he constructed the 'Adelphi,' a block of buildings on the Thames shore.

ADAMS, JOHN CLAYTON (*b.* 1840; *d.* Ewhurst Hill, nr. Guildford, 1906). Landsc. ptr. Exhib. at R.A. (1863–1906), R.B.A., etc.

AGLIO, AGOSTINO (*b.* Cremona, 1777; *d.* London, 1857; *bd.* Highgate). Educ. at Milan. Stud. at the Brera. Met W. Wilkins, R.A., at Rome; came with him to England, 1803. Executed lithographs; ptd. landsc. and theatrical scenery; decorated churches, etc. Exhib. 1807–50 at R.A., B.I., S.B.A., etc.

AITKEN, JAMES ALFRED, A.R.H.A., R.S.W. (*b.* Edinburgh, 1846; *d.* Glasgow, 1897). Stud. at Roy. Dublin Soc. Schs. Ptd. animals and landscs.

ALABASTER, MISS MARY ANN. *See* Criddle, Mrs. Harry.

ALBIN, ELEAZAR (*fl.* 1713–59). Draughtsman and naturalist or German origin. Ptd. birds, flowers, etc.

ALEFOUNDER, JOHN (*d.* Calcutta, 1795). Stud. of R.A.; silver medallist there, 1782. Ptd. miniatures and oil and water-col. portraits. Went to India, 1784. Exhib. at R.A., 1777–93.

ALEXANDER, EDWIN, R.S.A., R.W.S., R.S.W. (*b.* Edinburgh, 1870; *d.* Musselburgh, 1926). Son of Robert Alexander, animal ptr. Stud. Edinburgh and Paris. A.R.S.A., 1902; R.S.A., 1918; R.W.S., 1910. Ptd. chiefly animals and birds, principally oriental, both in oils and water-cols.

ARMSTRONG, THOMAS, C.B. (*b.* Fallowfield, Manchester, 1832; *d.* Abbots Langley, 1911). Stud. under Mr. Crazier, Manchester; Paris, and under Ary Scheffer. Decorative and landsc. ptr. Director for Art at Victoria and Albert Museum, 1881; retired, 1898. Exhib. at R.A., 1865–77.

ARNOLD, MRS. *See* Gouldsmith, Miss Harriett.

ASHFIELD, EDMUND. Pupil of Michael Wright. Ptd. miniatures, and crayon and oil portraits. Worked in latter half of 17th century.

ASHPITEL, ARTHUR, F.S.A. (*b.* Hackney, 1807; *d.* 1869). Son of a surveyor and architect. With David Roberts in Italy, 1853–4. Scholar, linguist, and archæologist. Fellow of Inst. of British Architects. Exhib. at R.A., 1845–64.

ATKINS, SAMUEL. Marine ptr. in oils and water-cols. Was in East Indies circ. 1796–1804. Exhib. at R.A., 1787–1808.

ATKINSON, JOHN AUGUSTUS (*b.* London, 1775). Lived in Russia, 1784–1801. Published drawings dealing with Russia. Produced aquatint engravings. Memb. of O.W.C.S. Exhib. at R.A., B.I., O.W.C.S., etc., 1803–33.

AUMONIER, JAMES, R.I. (*b.* Camberwell, 1832; *d.* London, 1911). Son of a jeweller. Stud. at Birkbeck Institution and South Kensington. Ptd. landscs., chiefly views in Sussex, in both oils and water-cols. R.I., 1876. Exhib. at R.A., R.I., 1871 onwards.

AUSTIN, SAMUEL (*b.* Liverpool, 1796; *d.* and *bd.* Llanfyllin, 1834). Began life as a merchant's clerk. Instructed in art by De Wint. Memb. of Liverpool Acad., 1824. Foundation Memb. of S.B.A., 1824. Memb. of O.W.C.S. Ptd. landscs. with figures, coast scenes, and architectural subjects. Exhib. at R.A. from 1820.

AYLESFORD, HENEAGE FINCH, 4TH EARL OF (*b.* 1751; *d.* 1812). Ptd. architectural subjects and landscs.; also etched. Exhib. at R.A., 1786–90.

BACH, GUIDO R., R.I. (*b.* Annaberg, 1828; *d.* 1905). Pupil of Julius Hübner at Dresden. Came to England, 1862. Memb. of Inst. of Ptrs. in Oil Cols. Ptd. portraits and genre. Exhib. from 1866 at The Inst., etc.

BACH, W. H. Memb. of N.W.C.S. Ptd. landscs. Exhib. at R.A., S.B.A., etc., 1829–59.

BACON, JOHN HENRY FREDERICK, M.V.O., A.R.A. (*b.* 1865; *d.* London, 1914). Stud. Westminster Art Sch. Early worked as an illustrator; known later as a ptr. of historical subjects and portraits. A.R.A., 1903; M.V.O., 1913. Exhib. at R.A., 1889 onwards.

*BADESLADE, THOMAS. Made drawings of country seats which were published in county histories, 1719–50.*

BAKER, ALFRED (*b.* 1850; *d.* 1872). Ptd. landscs. and rustic genre. Exhib. at S.B.A., 1870–3.

BAKER, HARRY (*b.* 1849; *d.* 1875). Ptd. landscs. Exhib. at S.B.A., etc., 1868–74.

BAKER, THOMAS (*b.* 1809; *d.* 1869). Known as 'Baker of Leamington.' Ptd. cattle and landscs., in oils and water-cols. Exhib. with Birmingham S.A., and at R.A. (1831–58) and B.I. (till 1860).

BALDREY, JOSHUA KIRBY (*b.* 1754; *d.* Hatfield Wood Side, Herts., 1828). Engraver and draughtsman, and ptr. of portraits and landscs. Many of his works were printed in colours. Exhib. at R.A., 1793–4.

BALE, EDWIN, R.I. (*b.* 1838; *d.* St. John's Wood, 1923). Stud. at South Kensington and Florence. Ptd. figure subjects and landscs. Art director to Messrs. Cassell from 1882. R.I., 1879. Exhib. at R.A., R.I., etc., from 1867.

BALL, WILFRID WILLIAMS, R.E. (*b.* London, 1853; *d.* Khartoum, 1917). Memb. of a Lincolnshire family. Entered early a firm or accountants in London, ptg. and etching in spare time. Adopted art as a profession about 1877. Exhib. at R.A., etc., 1877 onwards.

BALMER, GEORGE (*b.* North Shields, 1806 [?]; *d.* Ravensworth, Durham, 1846). Son of a house ptr. Decorator at Edinburgh. Stud. at the Louvre. Exhib. marine, architectural, and landsc. subjects at B.I. and S.B.A., 1830–41.

BAMPFYLDE, COPLESTON WARRE (*d.* 1791). A well-known amateur of Hestercombe, Somerset, the only son of J. Bampfylde, M.P. Ptd. landscs. Exhib. at R.A., Soc. of Artists, etc., 1763–83.

*BANCKS, CHARLES. A Swede, who probably came to England* about 1746. Ptd. miniatures.

BANCROFT, ELIAS, R.C.A. (*d.* 1924). Ptd. chiefly in Manchester. Exhib. at R.A. and R.C.A.

BANNATYNE, JOHN JAMES, R.S.W. (*b.* 1836; *d.* 1911). Scottish landsc. ptr., principally views of lochs. Exhib. at R.A. and Glasgow Inst.

BARBER, CHARLES (*b.* Birmingham, 1784; *d.* Liverpool, 1854). Friend of David Cox. Resided 40 years at or nr. Liverpool. Memb. of Liverpool Acad. about 1822, and Pres. 1847–53. Memb. of Associated Artists in Water Cols.; Assoc. of O.W.C.S. Ptd. landscs.

BARBER, CHRISTOPHER (*b.* 1736; *d.* Marylebone, 1810). Memb. of Incorp. S.A. Ptd. miniatures, landscs., etc.; worked in water-cols., oils, and pastel. Exhib. at R.A., 1770–1808.

BARBER, JOHN THOMAS. *See* Beaumont.

BARBER, JOHN VINCENT (*b.* 1788; *d.* Rome, 1838). Son of Joseph Barber. Ptd. landscs., sometimes with figures. Exhib. at R.A., B.I., and O.W.C.S., 1810–30.

BARBER, JOSEPH (*b.* Newcastle, 1757; *d.* Birmingham, 1811). Father of J. Vincent Barber. David Cox was one of his pupils. Ptd. landscs. and figures.

BARBOR, LUCIUS (*d.* 1767). Ptd. miniatures in enamel; also ptd. in oils.

BARCLAY, EDGAR (*b.* 1842; *d.* 1913). Landsc. and figure ptr. and etcher. Stud. at Rome. Exhib. at R.A.

BARCLAY, HUGH (*b.* London, 1797; *d.* Paris, 1859). Ptd. miniature copies of Italian pictures.

BARKER, BENJAMIN (*b.* 1776; *d.* Totnes, 1838). Son of Thos. Barker, animal ptr., and bro. of Thos. Barker of Bath. Memb. of Associated Artists in Water Cols. Ptd. landscs. in oils and water-cols. Exhib. at R.A., B.I., S.B.A., O.W.C.S., etc., 1800–38.

BARKER, THOMAS, 'OF BATH' (*b.* nr. Pontypool, Mon., 1769; *d.* Bath, 1847). Son of Thos. Barker, animal ptr., and bro. of Benjamin Barker. Went to Italy about 1790, and stayed there for some years. Afterwards resided chiefly at Bath. Ptd. landscs. (often with figures) and portraits, and executed ornamental designs for manufactures. Exhib. at R.A., B.I., and S.B.A., 1791–1847.

BARLOW, FRANCIS (*b.* Lincolnshire, 1626 [?]; *d.* 1702). Ptd. portraits, and produced pen drawings, slightly tinted, of birds and animals with landsc. backgrounds. Designed ceilings and monuments.

BARLOW, JOHN NOBLE (*b.* Oldham, 1824; *d.* Kensington, 1889). Stud. at Paris. Became an American citizen in 1887. Landsc. ptr. Exhib. at R.A. and Paris Salon.

BARNARD, FRED (*b.* London, 1846; *d.* Wimbledon, 1896). Stud. at Heatherley's Art Sch. and under Bonnat at Paris. Memb. of S.B.A. Produced book-illns. for Dickens's works, etc., and drew for *Punch* and other periodicals. Exhib. at R.A., S.B.A., etc., 1858–87.

BARNES, ROBERT, A.R.W.S. (*b.* 1840; *d.* 1895). Ptd. genre and figures. Exhib. from 1873 at R.A. and O.W.C.S.

BARRALET, JOHN JAMES (*b.* Dublin, 1747; *d.* Philadelphia, 1815). Of French descent. Stud. in Schs. of Dublin Acad., and taught there for a time. Memb. of Incorp. S.A. Ptd. landscs., figures, and architectural subjects; drew book-illns. Emigrated to Philadelphia, 1795. Exhib. at Incorp. and Free S.A., and R.A., 1773–80.

BARRALET, JOHN MELCHIOR (*fl.* 1774–87). Bro. of the former. Chiefly employed as a teacher. Ptd. views of towns. Exhib. at R.A. and Incorp. S.A., 1775–87.

BARRATT, REGINALD, R.W.S. (*b.* London, 1861; *d.* London, 1917). Stud. under Norman Shaw, and Paris under Bouguereau. Worked for *Graphic* in early days. Travelled much in the East and ptd. many subjects of oriental life. A.R.W.S., 1901; R.W.S., 1913. Exhib. at R.A., etc., from 1885.

BARRAUD, HENRY (*b.* 1811; *d.* London, 1874). Bro. of William Barraud. Ptd. horses, dogs, subject pictures, etc. Exhib. at R.A., B.I., S.B.A., etc., 1831–68.

BARRAUD, WILLIAM (*b.* 1810; *d.* 1850). Grandson of Barraud, the chronometer maker. Pupil of Abraham Cooper, R.A. Ptd. portraits of horses and dogs, generally in oils. Exhib. at R.A., B.I., S.B.A., etc., 1829–50.

BARRET, GEORGE, Sen., R.A. (*b.* Dublin, 1732 [?]; *d.* nr. London, 1784). Son of a clothier. Induced by Burke to come to London, 1762. Ptd. landscs., often with horses and figures. Memb. of Incorp. S.A. Foundation Memb. of R.A., 1768. Exhib. at Incorp. S.A., R.A., and Free S.A., 1764–86. Often worked with Sawrey Gilpin, R.A.

BARRET, GEORGE, Jun. (*b.* 1767 [?]; *d.* 1842; *bd.* at St. Mary's, Paddington Green). Son of G. Barret, R.A. Ptd. landscs., often with poetic treatment of sunrise, sunset, and moonlight effects. His later works were largely classical compositions. A founder of O.W.C.S. Exhib. at R.A., B.I., S.B.A., and O.W.C.S., 1800–43. Published 'Theory and Practice of Water Colour Painting,' 1840.

BARRET, JAMES. Son of G. Barret, Sen. Ptd. landscs. in water-cols. and body-colour. Exhib. at R.A., 1785–1819.

BARRET, MISS M. (*d.* 1836). Daughter of G. Barret, Sen.; pupil of Mrs. Mee (?). Lady Memb. of O.W.C.S. Ptd. miniatures, birds, still life, etc. Exhib. at R.A. and O.W.C.S., 1797–1835.

BARRON, WILLIAM AUGUSTUS (*working* 1778). Pupil of Wm. Tomkins, A.R.A. Gained a Soc. of Arts premium in 1766. Ptd. landscs. Exhib. at R.A., 1774–77.

BARROW, JOSEPH CHARLES. Taught John Varley. Ptd. topographical subjects. Exhib. at Incorp. S.A., 1790–1.

BARRY, JOHN. Ptd. miniatures. Exhib. at R.A. and B.I., 1784–1827.

BARTHOLOMEW, VALENTINE (*b.* Clerkenwell, 1799; *d.* London, 1879). He and his second wife were successful flower ptrs. Memb. of N.W.C.S., but retired; Assoc. of O.W.C.S. Flower ptr. to Queen Victoria. Exhib. at R.A., O.W.C.S., N.W.C.S., and S.B.A., 1826–76.

BARTHOLOMEW, MRS. VALENTINE (*née* Anne Charlotte Fayermann) (*b.* Loddon, Norfolk, 1800; *d.* London, 1862; *bd.* Highgate). Married a Mr. Turnbull, 1827, and V. Bartholomew, 1840. Ptd. miniatures, flowers, and fruit; wrote poetry. Exhib. at R.A., S.B.A., etc., 1826–62.

BARTLETT, WILLIAM HENRY (*b.* Kentish Town, 1809; *d.* at sea, 1854). Articled to John Britton. Travelled extensively in the East, etc. Ptd. views of places he visited. Published illus. works, such as 'Walks about Jerusalem' (1845). Exhib. at R.A. and N.W.C.S., 1831–33.

BARTOLOZZI, FRANCESCO, R.A. (*b.* Florence, 1727; *d.* Lisbon, 1815). Son of a goldsmith. Stud. Florence and Venice. Came to England, 1764. Original Memb. of R.A., 1768. Friend of Cipriani. Exhib. at R.A., 1769–99.

BAXTER THOMAS (*b.* Worcester, 1782; *d.* London, 1821). Ptd. on china at the Worcester works; established an art sch. in London, 1814; china ptr. at Swansea, 1816; afterwards returned to Worcester. Drew for Britton's 'Salisbury Cathedral.' Executed portraits, mythical subjects, and fruit pieces in enamel; also produced some engravings. Exhib. at R.A., 1802–21.

BAYES, ARTHUR WALTER (*b.* 1832; *d.* London, 1909). Accidentally knocked down and killed by a motor-cab.

BAYLISS, SIR WYKE, P.R.B.A. (*b.* Madeley, Salop, 1835; *d.* London, 1906). Son and pupil of a teacher of drawing; stud. at R.A. Schs.; worked in an architect's office. Memb. of S.B.A., 1864; P.R.B.A., 1888. Knighted, 1897. Ptd. church interiors in oils and water-cols. Wrote and lectured on art. Exhib. from 1855 at R.B.A., etc.

BAYNES, FREDERICK T. Ptd. still life, especially fruit. Exhib. at R.A., B.I., and S.B.A., 1833–64.

BAYNES, JAMES (*b.* Kirkby Lonsdale, 1766; *d.* 1837). Pupil of Romney. Stud. of R.A. Memb. of Associated Artists in Water Cols. Ptd. English and Welsh landscs., sometimes with figures and cattle. Successful teacher. Exhib. at R.A. and S.B.A., 1796–1837.

BEALE, BARTHOLOMEW (*d.* Coventry). Son of Mary Beale. Ptd. portraits in oils and water-cols.

BEALE, CHARLES (*b.* 1660). Son of Mary Beale; pupil of Flatman. Ptd. miniatures and oil portraits.

BEALE, MRS. MARY (*née* Cradock) (*b.* Suffolk, 1632; *d.* London, 1697; *bd.* St. James's, Piccadilly). Ptd. miniatures and oil portraits.

BEARDSLEY, AUBREY VINCENT (*b.* Brighton, 1872; *d.* Mentone, 1898). Began to publish sketches as a boy in 1888. Took up art as a profession in 1891 under the advice of Sir E. Burne-Jones and Puvis de Chavannes. Stud. Westminster Sch. of Art. Black-and-white work and book illus., especially the 'Yellow Book.'

BEAUCLERK, LADY DIANA (*b.* 1734; *d.* 1808). Daughter of Chas. Spencer, 2nd Duke of Marlborough. Married 2nd Viscount Bolingbroke, 1757; divorced, 1768. Married Topham Beauclerk, 1770. Made studies of children which were engraved by Bartolozzi. Illustrated Dryden's 'Fables' and Burger's 'Leonora.'

BEAUMONT, JOHN THOMAS BARBER (*b.* Marylebone, 1774; *d.* London, 1841). Stud. of R.A., 1791. Ptd. miniatures. Exhib. at R.A., 1794–1806.

BEAUVAIS, SIMON (*d.* London). Practised in Bath, London, etc. Ptd. miniatures and drew portraits in pencil and Indian ink. Gained a Soc. of Arts' premium, 1765. Exhib. at Incorp. S.A. and Free S.A., 1761–8.

BEAVIS, RICHARD, R.W.S. (*b.* Exmouth, 1824; *d.* Kensington, 1896). Entered Govt. Sch. of Design at Somerset House, 1846. Employed by firm of decorators. Ptd. animals, landscs. with figures, military subjects, etc., in oils and water-cols. (subjects often foreign). R.W.S., 1892. Memb. of The Inst., but retired. Exhib. at R.A., B.I., O.W.C.S., The Inst., etc., 1851–96.

BEECHEY, SIR WILLIAM, R.A. (*b.* Burford, Oxon., 1753; *d.* Hampstead, 1839). Articled to solicitors. Stud. of R.A., 1772. Lived four years at Norwich. Chiefly ptd. portraits in oils. A.R.A., 1793; R.A., 1798. Portrait ptr. to Queen Charlotte, 1798. Exhib. at R.A., B.I., S.B.A., 1776–1839.

BENNETT, WILLIAM (*b.* 1811; *d.* Clapham Park, 1871). Pupil of David Cox (?). Ptd. landscs. Memb. of N.W.C.S. Exhib. at R.A., S.B.A., N.W.C.S., 1842–71.

BENNETT, WILLIAM JAMES. Memb. and Sec. of Associated Artists in Water Cols.; Assoc. of O.W.C.S.; Pres. of New York Acad. Ptd. landscs. Exhib. at O.W.C.S., etc., 1808–25.

BENNETT, WILLIAM MINEARD (*b.* Exeter, 1778; *d.* Exeter, 1858). Ptd. miniatures and oil portraits. Worked in London and Paris. Exhib. at R.A., 1812–16.

BENTLEY, CHARLES (*b.* London, 1806; *d.* London, 1854). Articled to Theodore and Thales Fielding. Was at first an engraver. Ptd. coast and river scenes. Memb. of O.W.C.S. Book-illustrator. Exhib. at O.W.C.S., B.I., S.B.A., and N.W.C.S., 1832–54.

BENTLEY, JOSEPH CLAYTON (*b.* Bradford, 1809; *d.* Sydenham, 1851). Pupil of Robert Brandard. Landsc. ptr. and line engraver. Exhib. at R.A., B.I., and S.B.A., 1833–51.

BENWELL, JOHN HODGES (*b.* Blenheim, Oxon., 1764; *d.* London, 1785). Stud. under Saunders, a portrait and genre ptr., and at R.A. Schs., where he won a silver medal, 1782. Ptd. illns. of stories and poems, etc. Exhib. at R.A., 1784.

BENWELL, MISS MARY (*d.* about 1800). Ptd. portraits in crayons and in miniature. Married a Mr. Code. Exhib. at Incorp. S.A. and R.A., 1775–91.

BESTLAND, CHARLES. Ptd. historical genre and domestic figure subjects. Exhib. at R.A., B.I., and S.B.A., 1783–1837.

BEVAN, ROBERT POLHILL (*b.* Hove, 1865; *d.* London, 1925). Stud. in Paris. Early works were studies of the cab-rank and show-ring; ptd. a few portraits, but later concentrated upon landscs., working principally in Devon. Hon. Treas. of the London Group.

BEVERLY, WILLIAM ROXBY (*b.* probably 1811; *d.* Hampstead, 1889). Son of a theatrical manager. Ptd. sea pieces, landscs., and theatrical scenery. Exhib. at R.A., 1865–80.

BEWICK, THOMAS (*b.* Cherryburn, Ovingham, Northumberland, 1753; *d.* Gateshead, 1828; *bd.* Ovingham). Apprenticed to R. Beilby, a Newcastle engraver, and became his partner. Famous as a wood engraver. Illustrated numerous works, especially on animals.

BIFFIN, SARAH (*b.* East Quantoxhead, Somerset, 1784; *d.* Liverpool, 1850). Pupil of W. M. Craig. Had neither hands nor feet; painted miniatures with her mouth. Practised at Brighton and Liverpool.

BINGLEY, JAMES GEORGE (*b.* 1841; *d.* Norwood, 1920). Ptd. landscs. Exhib. at R.A., R.I., 1871–1891.

BLAKE, WILLIAM (*b.* Soho, 1757; *d.* London, 1827; *bd.* Bunhill Fields). Son of a hosier. Stud. at Pars's Drawing Sch.; apprenticed to Jas. Basire, 1771–8. Entered Acad. Schs., 1778. Memb. of Associated Artists in Water Cols. Designed and engraved book-illns. for Fuseli, Stothard, and Flaxman, and in 1784 opened a shop as a print-seller and engraver. Wrote 'Songs of Innocence' (1789), 'Songs of Experience' (1794), and other poems. Ptd. subjects derived from the Bible, Milton, etc. Exhib. at R.A., 1780–1808.

BLORE, EDWARD, F.R.S. (*b.* Derby, 1789; *d.* London, 1879). Ptd. topographical and architectural subjects. Drew for Britton and Clutterbuck. Friend of Sir W. Scott. Exhib. at R.A., etc.

BOGDANI, JAMES (*b.* Hungary; *d.* London, 1720). Came to England between 1670 and 1680. Ptd. flowers, fruit, and birds.

BOGLE, JOHN. Worked as a miniature ptr. in Glasgow and Edinburgh, and from 1772 in London. Exhib. at Incorp. S.A. and R.A., 1769–94.

BONE, HENRY, R.A. (*b.* Truro, 1755; *d.* Somers Town, 1834). Apprenticed to Richard Champion, a porcelain manufacturer at Bristol. Came to London, 1778. A.R.A., 1801; R.A., 1811. Ptd. miniatures, chiefly in enamel, but also on ivory. Exhib. at R.A., etc., 1781–1834.

BONE, HENRY PIERCE (*b.* Islington, 1779; *d.* London, 1855). Son and pupil of Henry Bone, R.A. Memb. of Associated Artists in Water Cols. Ptd. enamel portraits and copies of old masters. Exhib. chiefly at R.A.

BONINGTON, RICHARD PARKES (*b.* Arnold, nr. Nottingham, 1801; *d.* London, 1828; *bd.* St. James's Ch., Pentonville, reinterred in Kensal Green Cemetery, 1837). Son of a landsc. and portrait ptr. Pupil of Louis Francia and Baron Gros. Ptd. landscs., seascapes, and river views. Exerted a great influence on landsc. ptg. in water-cols. Ptd. also in oils from 1824. Exhib. at B.I., 1826–9, and at R.A., 1827–8.

BOOT, WILLIAM HENRY JAMES, V.P.R.B.A. (*b.* Nottingham, 1848; *d.* Hampstead, 1918). Stud. Derby Sch. of Art. Black-and-white artist; illns. for *Picturesque Europe*, *Graphic*, etc. Art editor of *Strand Magazine*. Vice-Pres. R.B.A., 1895–1914. Exhib. at R.A., R.B.A., 1872 onwards.

BOSTOCK, JOHN. Assoc. of O.W.C.S. Ptd. genre and portraits. Exhib. at R.A., B.I., S.B.A., O.W.C.S., etc., 1826–69.

BOUGH, SAMUEL, R.S.A., R.S.W. (*b.* Carlisle, 1822; *d.* Edinburgh, 1878). Son of a shoemaker. Worked for a time under the Town Clerk of Carlisle. Self-taught as an artist. A.R.S.A., 1856; R.S.A., 1875. Ptd. landscs., views of ports, etc., in oils and water-cols. Exhib. at R.A., 1856–76.

BOUGHTON, GEORGE HENRY, R.A., R.I. (*b.* nr. Norwich, 1833; *d.* London, 1905). Son of a farmer, who emigrated to America. Self-taught at first as an artist. Exhib. at New York, 1857. Stud. at Paris. Came to England, 1862. A.R.A., 1879; R.A., 1896. Ptd. landscs., portraits, and genre scenes. Exhib. at R.A., 1863-1904.

BOURNE, JAMES (*b.* Dalby, Lincs., 1773; *d.* Sutton Coldfield, 1854). Ptd. landscs. Exhib. at R.A., 1800–9.

BOUVIER, AUGUSTE JULES (*b.* London, 1827 [?]; *d.* London, 1881). Stud. of R.A., 1841. Stud. in France and Italy. Ptd. portraits and genre subjects. Memb. of N.W.C.S. Exhib. at R.A., B.I., S.B.A., N.W.C.S., etc., 1845–81.

BOUVIER, JULES, Sen. (*b.* 1800; *d.* 1867). Exhib. domestic subjects at S.B.A., etc., 1845–65.

BOWYER, ROBERT (*b.* 1758; *d.* Byfleet, Surrey, 1834). Pupil of Smart (?). Ptr. in water-cols. to George III., and miniature ptr. to the Queen. Worked in London. Exhib. at R.A., 1783-1828.

BOYCE, GEORGE PRICE, R.W.S. (*b.* Bloomsbury, 1826; *d.* Chelsea, 1897). Trained as an architect. Met D. Cox in 1849 and then took up landsc. ptg. A.R.W.S., 1864; R.W.S., 1877. A founder of the original Hogarth Club. Friend of D. G. Rossetti. Exhib. at R.A., 1853–61, S.B.A., and O.W.C.S.

BOYLE, HON. MRS. RICHARD, known as 'E.V.B.' (*b.* 1825; *d.* Brighton, *1916*). Daughter of Alexander Gordon of Ellon, and married Hon. Richard Cavendish Boyle. Noted for illns. to children's books. Cousin of Louisa, Marchioness of Waterford (*vide*).

BOYNE, JOHN (*b.* Co. Down, 1750[?]; *d.* London, 1810). Son of a joiner. Apprenticed to Byrne, the engraver. Opened a drawing sch. in London. Ptd. genre subjects and scenes from well-known authors. Exhib. at R.A., *1788–1809*.

BOYS, THOMAS SHOTTER (*b.* Pentonville, *1803*; *d.* Marylebone, 1874). Articled to G. Cooke, the engraver. Worked with W. Callow in Paris. Ptd. landscs. and views of towns; was also a lithographer. Memb. of N.W.C.S. Exhib. at R.A., N.W.C.S., and S.B.A., 1824–73.

BRABAZON, HERCULES BRABAZON (*b.* Paris, 1821; *d.* and *bd.* Sedlescombe, nr. Hastings, 1906). Stud. Rome, and received instruction from D'Egville and Alfred Fripp. Memb. of the N.E. Art Club. Ptd. impressionist landscs. and views of towns.

BRADLEY, BASIL, R.W.S. (*b.* Hampstead, 1842; *d.* 1904). Stud. at Manchester Sch. of Art. Ptd. animals in oils and water-cols. Exhib. from 1866 at R.A., O.W.C.S., etc.

BRADLEY, GORDON. Memb. of N.W.C.S. Ptd. landscs. Exhib. at R.A., S.B.A., and N.W.C.S., 1832–9.

BRANDARD, ROBERT (*b.* Birmingham, 1805; *d.* Kensington, 1862). Came to London, 1824; stud. landsc. engraving under Ed. Goodall; engraved plates for Turner's 'England.' Ptd. landscs. Exhib. at R.A., B.I., S.B.A., N.W.C.S., etc., 1831–58.

BRANDLING, HENRY. Assoc. of O.W.C.S. Ptd. views of buildings and portraits. Exhib. at R.A. and O.W.C.S., 1847–56.

BRANWHITE, CHARLES (*b.* Bristol, 1817; *d.* Bristol, 1880). Pupil of his father; practised at first as a sculptor, but became a landsc. ptr. Assoc. of O.W.C.S. Exhib. at R.A., B.I., S.B.A., and O.W.C.S., 1843–79.

BREWTNALL, EDWARD FREDERICK, R.W.S. (*b.* 1846; *d.* 1902). Ptd. landscs. Memb. of S.B.A. (1882–6) and Inst. of Oil Ptrs. Exhib. at R.A., O.W.C.S., R.B.A., etc., from 1868.

BRIERLY, SIR OSWALD WALTER, R.W.S. (*b.* Chester, 1817; *d.* London, 1894). Son of a doctor. Stud. at Sass's Acad. Travelled extensively. Assoc. of R.W.S., 1872; Memb., 1880. Assoc. of N.W.C.S., but resigned. Curator of Painted Hall, Greenwich, 1881. Knighted, 1885. Ptd. marine subjects. Exhib. at R.A., O. and N.W.C.S., etc., from 1839.

BRIGGS, ERNEST EDWARD, R.I. (*b.* 1865; *d.* Dunkeld, 1913). Educ. as a mining engineer. Stud. at Slade Sch. under Legros, and in Italy. Ptd. chiefly landscs. Exhib. at R.A., R.I., etc., from 1889.

BRIGHT, HENRY (*b.* Saxmundham, 1814; *d.* Ipswich, 1873). Apprenticed to a chemist; became a dispenser at Norwich Hospital. Ptd. landscs., with atmospheric effects. Came to London, 1836. Memb. of N.W.C.S. Ptd. both in oils and water-cols. Practised for 20 years in London. Exhib. at R.A., N.W.C.S., B.I., and S.B.A., 1836–73.

BRITTON, JOHN (*b.* Kingston St. Michael, Wilts., 1771; *d.* London, 1857). Son of a shopkeeper. Came to London, 1787. Drew architectural subjects. Published works on architectural antiquities. Exhib. at R.A., 1799–1819.

BROCAS, HENRY (*b.* Dublin, 1762; *d.* Dublin, 1837). Executed drawings in chalk and water-cols. Taught landsc. in Schs. of Dublin Society from 1801.

BROCAS, SAMUEL FREDERICK (*d.* Dublin, 1847). Son of Henry Brocas. Ptd. views of Dublin, etc., in oils and water-cols.

BROCAS, WILLIAM, R.H.A. (*b.* Dublin, abt. 1794; *d.* Dublin, 1868). Son of Henry Brocas. Ptd. landscs. in oils and water-cols.

BROCKEDON, WILLIAM, F.R.S. (*b.* Totnes, 1787; *d.* Bloomsbury, 1854). Son of a watchmaker. Stud. of R.A., 1809. Travelled in Italy, 1821–2. Ptd. portraits, genre subjects, and landscs.; illustrated works on foreign countries. Memb. of Acads. of Florence and Rome. Improved steel pens. Exhib. at R.A. and B.I., 1812–37.

BROCKY, CHARLES (*b.* Temeswar, Hungary, 1807; *d.* London, 1855). Son of a theatrical hairdresser. After trying several occupations, he was placed in a drawing sch. at Vienna. Came to London about 1838. Assoc. of N.W.C.S. Exhib. pencil portraits, miniatures, and classical and genre subjects at R.A., B.I., and N.W.C.S., 1839–55.

BROMLEY, VALENTINE WALTER (*b.* London, 1848; *d.* Fallows Green, nr. Harpenden, 1877). Travelled in America. Drew for *Illustrated London News*, etc.; ptd. historical, poetical, and figure subjects. Assoc. of The Inst.; Memb. of S.B.A., 1870. Exhib. at R.A., S.B.A., etc., 1865–77.

BROOKBANK, Mrs. *See* Scott, Miss M.

BROOKES, WARWICK ('Brookes of Manchester') (*b.* Salford, 1808; *d.* Manchester, 1882). Entered calico print works of John Barge & Co.; stud. under J. Z. Bell at the Govt. Sch. of Design, Manchester. Head designer to Rossendale Printing Co., 1840. Placed on Civil List 1871. Ptd. figure subjects and landscs.

BROOKING, CHARLES (*b.* 1723; *d.* London, 1759). Was at first a ship ptr. Afterwards became an artist, and produced pictures of shipping, sea-fights, and marine views. Many of his works were engraved

BROWN, FORD MADOX (*b.* Calais, 1821; *d.* 1893; *bd.* Finchley). Son of a naval officer. Stud. at Bruges, Ghent, and Antwerp. Took part in the Westminster Hall competition. Worked for a time at Rome. Took D. G. Rossetti as a pupil, and was influenced by the Pre-Raphaelites. Executed a series of panels in Manchester Town Hall. Made designs for stained glass and other branches of decorative art. Exhib. at R.A. and S.B.A., 1841–67.

BROWN, THOMAS AUSTEN, A.R.S.A., R.I. (*b.* Edinburgh, 1857; *d.* Boulogne, 1924). Son of a drawing master. Stud. schs. of R.S.A. Ptd. and worked in several different manners. Lived for many years in the neighbourhood of Boulogne. A.R.S.A., 1889; R.I., 1888.

BROWNE, HABLOT KNIGHT ('PHIZ') (*b.* Kennington, 1815; *d.* Brighton, 1882). Apprenticed to W. Finden, the engraver; stud. at St. Martin's Lane Life Sch. Drew book-illns.; ptd. caricatures and humorous genre subjects, in water-cols. and occasionally in oils. Exhib. at R.A., B.I., S.B.A., etc., 1834–75.

BROWNE, THOMAS ARTHUR (Tom), R.I., R.B.A. (*b.* Nottingham, 1870; *d.* London, 1910). Chiefly known as a black-and-white artist. Illns. for 'Tom Browne's Cycle Sketch Book,' 1897; 'Tom Browne's Annual,' 1904–5, etc. Ptd. subjects in Holland, Spain, China and Japan. R.B.A., 1898; R.I., 1901. Exhib. at R.A., etc., 1898–1901.

BUCK, ADAM (*b.* Cork, 1759; *d.* London, 1833). Practised at Dublin. Ptd. portraits in crayons and oils, and miniatures. Exhib. at R.A., etc., 1795–1833.

BUCK, SAMUEL (*b.* 1696; *d.* 1779; *bd.* St. Clement Danes, Strand). Ptd. views of towns and old buildings, which he also engraved. Exhib. at Incorp. S.A., Free S.A., and R.A., 1761–75.

BUCKLER, JOHN, F.S.A. (*b.* Calbourne, I.O.W., 1770; *d.* London, 1851). Practised as an architect till about 1826. Best-known for his drawings and aquatint engravings of cathedrals, churches, and other ancient buildings. Exhib. at R.A., 1796–1849.

BUNBURY, HENRY WILLIAM (*b.* 1750; *d.* Keswick, 1811). Son of Rev. Sir W. Bunbury, Bart., of Mildenhall, Suffolk. Educ. at Westminster and St. Catharine's Hall, Cambridge. Colonel in Militia; equerry to Duke of York. His best works are caricatures and humorous drawings. Exhib. at R.A., 1780–1808.

BUNDY, EDGAR, A.R.A., R.I. (*b.* 1862; *d.* Hampstead, 1922). Practically self-taught; later stud. at Langham Sketching Club. Vice-Pres. R.I.; A.R.A., 1915. Ptd. principally subject and historical pictures. Exhib. at R.A., etc., 1881 onwards.

BURBANK, J. M. (*d.* 1873). Memb. of N.W.C.S. Ptd. animals, etc. Exhib. at R.A., B.I., S.B.A., and N.W.C.S., 1825–72.

BURGESS, JOHN, Sen. Memb. of N.W.C.S. Ptd. miniatures. Exhib. at R.A., N.W.C.S., etc., 1816–40.

BURGESS, JOHN (*b.* 1814 [?]; *d.* 1874). Son of J. Cart Burgess. Stud. in Italy, 1834–7. Assoc. of O.W.C.S. Ptd. landscs. and architectural views. Exhib. at R.A., O.W.C.S., etc., 1834–7.

BURGESS, JOHN CART (*b.* 1798; *d.* Leamington, 1863). Ptd. landscs. and flowers. Exhib. at R.A., B.I., and S.B.A., 1812–37.

BURNE-JONES, SIR EDWARD COLEY, Bart., A.R.A., R.W.S. (*b.* Birmingham, 1833; *d.* London, 1898; *bd.* Rottingdean, nr. Brighton). Educ. at King Edward VI.'s Grammar Sch., Birmingham, and Exeter Coll., Oxford. Joined Wm. Morris in London, 1855. Helped Rossetti and others to decorate the Oxford Union Society's Debating Hall, 1858. Visited Italy, 1859. Followed the principles of the Pre-Raphaelites. Designed tapestry, stained glass, and mosaics. Ptd. mythical and legendary subjects, etc., in oils and water-cols. A.R.W.S., 1864; R.W.S., 1868 (resigned 1870, re-elected 1886); A.R.A., 1885–93. Exhib. at O.W.C.S., Grosvenor Gallery, etc., from 1872.

BURNET, JOHN (*b.* nr. Edinburgh, 1784; *d.* Stoke Newington, 1868). Son of the Surveyor-General of Excise for Scotland. Stud. under R. Scott, the engraver, and at the Trustees' Acad. Came to London, 1806. Engraved Wilkie's pictures. Ptd. genre subjects. Wrote works on art. Exhib. at R.A., B.I., and S.B.A., 1801–62.

BURNEY, EDWARD FRANCIS (*b.* Worcester, 1760; *d.* London, 1848). Came to London, 1776. Stud. at Royal Acad. Schs. Friend of Sir Joshua Reynolds. Ptd. book-illns. Exhib. at R.A., 1780–1803.

BURR, JOHN R., A.R.W.S., R.B.A. (*b.* 1836; *d.* 1894). Ptd. genre. Exhib. from 1862 at R.A., R.B.A., O.W.C.S., etc.

BURTON, SIR FREDERICK WILLIAM, R.H.A., H.R.W.S., F.S.A. (*b.* in Co. Clare, 1816; *d.* Kensington, 1900). Son of a landsc. ptr. Pupil of the bros. Brocas at Dublin, 1828; noticed by Geo. Petrie, P.R.H.A. A.R.H.A., 1837; R.H.A., 1839. Memb. of O.W.C.S. Director of the National Gallery, 1874–94. Ptd. genre subjects, miniatures, water-col. portraits, landscs., etc. Exhib. at R.A., O.W.C.S., etc., 1842–82.

BURTON, WILLIAM PATON (*b.* Madras, 1828; *d.* Cults, Aberdeen, 1883). Son of an officer in the Indian army. Educ. at Edinburgh; worked with D. Bryce, an architect, but took to ptg. Drew landscs. in Surrey, Sussex, etc.; also on the Continent, and in Egypt. Exhib. at R.A., S.B.A., and The Inst., 1862–83.

BURTON, WILLIAM SHAKESPEARE (*b.* London, 1824; *d.* Lee, Kent, 1916). Son of an actor. Stud. Somerset House, where he attained the R.A. gold medal, 1851. Early came under the Pre-Raphaelite influence. Exhib. at R.A., 1846 onwards.

BUSS, ROBERT WILLIAM (*b.* London, 1804; *d.* Camden Town, 1875). Son of and apprenticed to an engraver and enameller; pupil of G. Clint, A.R.A. Drew theatrical portraits, humorous subjects, and book-illns. Memb. of N.W.C.S. Exhib. at R.A., B.I., S.B.A., N.W.C.S., etc., 1826–59.

BUTTERSWORTH, THOMAS. Ptd. marine and naval subjects. Exhib. at R.A. and R.I., 1813–27.

BYRNE, MISS ANNE FRANCES (*b.* London, 1775; *d.* 1837). Daughter of William Byrne, landsc. engraver. Ptd. flowers and fruit. Lady Memb. of O.W.C.S. Exhib. at R.A., O.W.C.S., B.I., and S.B.A., 1796–1833.

BYRNE, JOHN (*b.* 1786; *d.* 1847; *bd.* Kensal Green). Son of William Byrne, landsc. engraver. At first an engraver; afterwards became a ptr. of landscs. in water-cols. Assoc. of O.W.C.S. Stud. in Italy, 1833–7. Exhib. at R.A., O.W.C.S., B.I., and S.B.A., 1822–47.

BYRNE, MISS MARY. *See* Green, Mrs. James.

CABALIERE, JOHN (*d.* 1780). A wine merchant. Ptd. miniatures and drew in pencil.

CADENHEAD, JAMES, R.S.A., R.S.W. (*b.* Aberdeen, 1858; *d.* Edinburgh, 1927). Stud. Roy. Scottish Acad. Schs. and under Carolus-Duran. A.R.S.A., 1902; R.S.A., 1921.

CAHUSAC, J. A., F.R.S., F.S.A. Memb. of N.W.C.S. Ptd. fruit and figure subjects. Exhib. at R.A., B.I., S.B.A., etc., 1827–53.

CALDECOTT, RANDOLPH, R.I. (*b.* Chester, 1846; *d.* St. Augustine, Florida, 1886). Son of an accountant. Educ. at King's Sch., Chester. Became a bank clerk. Drew for *London Society*, *Punch*, *Graphic*, etc., from 1868. Settled in London, 1872. Illus. 'Bracebridge Hall' and many children's story books. Exhib. at R.A., R.I., etc., 1872–85.

CALLCOTT, SIR AUGUSTUS WALL, R.A. (*b.* Kensington, 1779; *d.* Kensington, 1844; *bd.* Kensal Green). Chorister at Westminster Abbey; stud. music, but gave it up for ptg. Stud. of R.A., 1797. Pupil of Hoppner. Ptd. portraits, and subsequently landscs., in oils and water-cols. A.R.A., 1806; R.A., 1810. Knighted, 1837. Exhib. at R.A. and B.I., 1799–1844.

CALLOW, JOHN (*b.* London, 1822; *d.* Lewisham, 1878). Bro. and pupil of W. Callow, R.W.S. Memb. of N.W.C.S.; Assoc. of O.W.C.S. Prof. at Royal Milit. Coll., Addiscombe, 1855–61; master of landsc., Royal Milit. Acad., Woolwich, 1861–5; Prof. at Queen's Coll., London, 1875–8; Ptd. marine subjects and landscs., chiefly in water-cols. Exhib. at R.A., B.I., S.B.A., N.W.C.S., and O.W.C.S., 1844–78.

CALLOW, WILLIAM, R.W.S., F.R.G.S. (*b.* Greenwich, 1812; *d.* Great Missenden, 1908). Articled to Theodore and Thales Fielding. Went to Paris, 1829. Prof. of drawing to children of Louis Philippe. Settled in London, 1841; removed to Great Missenden, 1855. Ptd. landscs., buildings, and seascapes. Exhib. till 1908, chiefly at O.W.C.S.

CALVERT, CHARLES (*b.* Glossop Hall, Derby, 1785; *d.* Bowness, Westmorland, 1852). Son of an amateur ptr. Became a cotton merchant, but subsequently both practised and taught ptg. in oils and water-cols. Ptd. landscs. Helped to found the Royal Manchester Institution.

CALVERT, EDWIN SHERWOOD, R.S.W. (*b.* 1844; *d.* 1898). Ptd. landscs. Exhib. at R.A., etc., from 1878.

CALVERT, FREDERICK. Ptd. landscs. Wrote on artistic and archæological subjects. Exhib. 1827–44.

CAMERON, HUGH, R.S.A., R.S.W. (*b.* Edinburgh, 1835; *d.* Edinburgh, 1918). Pupil of Robert Scott Lauder. Ptd. child life and domestic scenes. A.R.S.A., 1859; R.S.A., 1869. Exhib. at R.A., R.S.A., R.S.W., 1854 onwards.

CAMPION, GEORGE B. (*b.* 1796; *d.* Munich, 1870). Was for a time drawing master at Woolwich Milit. Acad. Memb. of N.W.C.S. Ptd. topographical views and genre scenes. Exhib. at N.W.C.S. and S.B.A., 1829–69.

CARMICHAEL, JAMES WILSON (*b.* Newcastle-on-Tyne, 1800; *d.* Scarborough, 1868). Went to sea at an early age. Apprenticed to a ship builder. Ptd. marine subjects, etc., in water-cols. and oils. Came to London about 1845. Exhib. at R.A., B.I., S.B.A., etc., 1835–62.

CARPENTER, MRS. WILLIAM HOOKHAM (*née* Margaret Sarah Geddes) (*b.* Salisbury, 1793; *d.* London, 1872). Came to London, 1814. Ptd. portraits, etc. Exhib. at R.A., B.I., etc., 1814–66.

CARRICK, ROBERT, R.I. (*b.* in West of Scotland; *d.* 1805). Influenced by Pre-Raphaelitism. Ptd. genre. Memb. of Inst. of Ptrs. in Oil Cols. Exhib. at R.A., R.I., etc., from 1847.

CARRICK, THOMAS HEATHFIELD (*b.* Upperley, Carlisle, 1802; *d.* Newcastle-on-Tyne, 1875). Became a chemist. Self-taught in art. Ptd. miniatures. Worked at Carlisle, Newcastle, and in London. Exhib. at R.A., 1841–66.

CARTER, H. B. (*b.* Scarborough; *d.* Torquay, 1867). Ptd. landscs. and marine subjects. Exhib. at R.A., etc., 1827–30.

CARTER, HUGH, R.I. (*b.* Birmingham, 1837; *d.* London, 1903). Ptd. genre scenes, portraits, and topographical views. Memb. of Inst. of Oil Ptrs. Exhib. at R.A., R.I., and Inst. of Oil Ptrs., 1859–1903.

CARTER, JOHN, F.S.A. (*b.* Ireland, 1748; *d.* Pimlico, 1817). Archæologist; draughtsman to Soc. of Antiquaries; writer on Gothic architecture; musical composer. Made views of old buildings. Exhib. at R.A., Incorp. S.A., and Free S.A., 1765–94.

CARTER, RICHARD HARRY, R.I. (*b.* Truro, 1839; *d.* Sennen, 1911). Ptd. landscs. of his native county, later ptd. in oils. Exhib. at R.A., R.I., 1864–93.

CARTWRIGHT, JOSEPH (*b.* about 1789; *d.* London, 1829). Attached to the Army in a civil capacity. Sketched in Greece, etc.; ptd. landscs. and marine subjects. Memb. of S.B.A., 1826. Exhib. at B.I. and S.B.A., 1823–9.

CARVER, ROBERT (*b.* Dublin; *d.* London, 1791). Scene ptr. at Covent Garden Theatre. Memb. of Incorp. S.A. Ptd. landscs. and coast scenes. Exhib. at Incorp. S.A., Free S.A., and R.A., 1765–90.

CASSIE, JAMES, R.S.A., R.S.W. (*b.* Inverurie, 1819; *d.* Edinburgh, 1879). A.R.S.A., 1869; R.S.A., 1879. Ptd. landscs., portraits, genre, and especially coast scenes. Exhib. at R.A., etc., 1854–79, and in Scotland.

CATTERMOLE, CHARLES, R.I., R.B.A. (*b.* 1832; *d.* 1900). Nephew of G. Cattermole. Ptd. figure subjects in oils and water-cols., and drew book-illns. Memb. of Inst. of Ptrs. in Oil Cols. Exhib. at R.A., B.I., R.B.A., and R.I., from 1858.

CATTERMOLE, GEORGE (*b.* Dickleburgh, nr. Diss, 1800; *d.* Clapham Common, 1868). Pupil of John Britton. Ptd. in oils and water-cols. dramatic pictures of romantic subjects, also landscs., etc.; illus. works by Dickens, etc. Memb. of O.W.C.S., Amsterdam Acad., and Belgian Water Col. Soc. Exhib. at R.A., B.I., and O.W.C.S., 1819–50. Was awarded a medal at Paris, 1855.

CATTERMOLE, REV. RICHARD. Ptd. palace interiors. Exhib. at O.W.C.S., 1814–18. Afterwards entered the Church. Wrote history.

CATTON, CHARLES, R.A. (*b.* Norwich, 1728; *d.* London, 1798). Worked as a coach-ptr. Stud. St. Martin's Lane Acad. Foundation Memb. of R.A., 1869. Ptd. landscs., animals, etc. Coach-ptr. to George III.

CATTON, CHARLES, Jun. (*b.* London, 1756; *d.* in America, 1819). Pupil of his father, Chas. Catton, R.A.; stud. of R.A. Made drawings of animals and topographical views. Exhib. at R.A., 1776–1800. Emigrated, 1804.

CHALON, ALFRED EDWARD, R.A. (*b.* Geneva, 1780; *d.* Kensington, 1860; *bd.* Highgate). Son of a prof. of French at Sandhurst. Stud. of R.A., 1797. Memb. of Associated Artists in Water Cols. A.R.A., 1812; R.A., 1816. Ptd. miniatures, water-col. portraits of singers and dancers, etc. Exhib. at R.A., 1801–60.

CHALON, JOHN JAMES, R.A. (*b.* Geneva, 1778; *d.* Kensington, 1854; *bd.* Highgate). Brother of A. E. Chalon. Stud. of R.A., 1796. Ptd. landscs., marine views, animals, and figure subjects. Memb. of O.W.C.S. A.R.A., 1827; R.A., 1841. Exhib. at R.A., B.I., and O.W.C.S., 1801–54.

CHALMERS, GEORGE PAUL, R.S.A., R.S.W. (*b.* Montrose, 1836; *d.* Edinburgh, 1878). Stud. under Lauder at Edinburgh Sch. of Design. A.R.S.A., 1867; R.S.A., 1871. Ptd. genre, portraits, and landscs. Exhib. at R.A., 1863–76, and in Scotland.

CHAMBERS, GEORGE (*b.* Whitby, 1803; *d.* 1840). Son of a seaman. Went to sea at an early age. Became a house ptr. at Whitby. Subsequently came to London, and ptd. theatrical scenery; also ptd. river and coast scenes, and naval views. Memb. of O.W.C.S. Exhib. at R.A., B.I., O.W.C.S., etc., 1827–40.

CHARLTON, JOHN (*b.* Bamborough, Northumberland, 1849; *d.* 1917). Stud. at Newcastle and South Kensington. Contributed many sporting, military, and other subjects to *Graphic*. Exhib. at R.A., 1876 and onwards.

CHARRETIE, MRS. JOHN (*née* Anna Maria Kenwell) (*b.* Vauxhall, 1819; *d.* Kensington, 1875). Ptd. miniatures, flowers, and oil portraits. Exhib. at R.A., S.B.A., etc., 1843–75.

CHASE, JOHN (*b.* London, 1810; *d.* London, 1879). Received instruction from Constable; stud. architecture. Ptd. landscs., views of churches, etc. Memb. of N.W.C.S. Exhib. at R.A., B.I., and N.W.C.S., 1826–79.

CHASE, MRS. JOHN (*née* Rix). Memb. of N.W.C.S. Ptd. landscs. Exhib. at N.W.C.S., 1836–9.

CHASE, MISS MARIAN EMMA, R.I. (*b.* 1844; *d.* 1905). Daughter of John Chase. Ptd. flower pieces, etc. Exhib. from 1866 at R.A., R.B.A., and R.I.

CHATELAIN, JOHN BAPTIST CLAUDE (*b.* London, 1710; *d.* London, 1771). His real name was Philippe, of French protestant parents; assumed the name of Chatelain. Employed by Alderman Boydell. Chiefly known as an engraver. Drawings by him in the Brit. Mus.

CHILDE, ELIAS. Ptd. landscs., often with figures. Memb. of S.B.A., 1825. Exhib. at R.A., B.I., S.B.A., etc., 1798–1848.

CHILDE, JAMES WARREN (*b.* 1780; *d.* Kensington, 1862). Ptd. miniatures, especially of actors and actresses. Exhib. at R.A. and S.B.A., 1815–53.

CHINNERY, GEORGE, R.H.A. (*b.* London, 1774; *d.* Macao, 1852). Elected R.H.A., 1798. Ptd. miniatures, and portraits and landscs. in oils and water-cols. Spent 50 yrs. in China and India. Exhib. at R.A., 1791–1846.

CHISHOLM, ALEXANDER (*b.* Elgin, 1792 or 1793; *d.* Rothesay, 1847). Apprenticed to a weaver. Patronised by the Earl of Buchan. Art teacher at Edinburgh. Came to London, 1818. Ptd. portraits, and genre and historical subjects. Drew illns. for 'Waverley Novels,' etc. Assoc. of O.W.C.S. Exhib. at R.A., B.I., S.B.A., and O.W.C.S., 1820–47.

CHURCHMAN, JOHN (*d.* Bloomsbury, 1780). Was at one time a curate. Ptd. miniatures.

CIPRIANI, GIOVANNI BATTISTA, R.A. (*b.* Florence, 1727; *d.* Hammersmith, 1785; *bd.* Chelsea). Pupil of Hugford at Florence. Went to Rome, 1750; came to England, 1755. Designed classical figure subjects, etc., many of which were engraved by Bartolozzi. Foundation Memb. of R.A., 1768; exhib. there till 1779.

CLARK, JOHN ('Waterloo' Clark) (*b.* 1751 or 1752; *d.* Edinburgh, 1863). Ptd. landscs. and drew book-illns.

CLAYTON, JOHN (*b.* 1727 or 1728; *d.* Enfield, 1800). Brought up as a surgeon. Memb. of Incorp. S.A. Ptd. fruit and still life in oils and water-cols.

CLENNELL, LUKE (*b.* Ulgham, nr. Morpeth, 1781; *d.* Newcastle-on-Tyne, 1840). Son of a farmer. Apprenticed to Bewick, 1797. Came to London, 1804, as an engraver; subsequently took to ptg. Memb. of Associated Artists in Water Cols. Ptd. genre subjects. Memb. of O.W.C.S. Exhib. at R.A., B.I., O.W.C.S., etc., 1810–18.

CLÉRISSEAU, CHARLES LOUIS (*b.* Paris, 1722; *d.* Auteuil, 1820). Architectural draughtsman. Exhib. at Incorp. S.A. and R.A., 1772–90.

CLEVELEY, JOHN (*b.* Deptford, 1747; *d.* London, 1786). Twin brother of R. Cleveley. Pupil of Paul Sandby. Employed at Deptford dockyard. Ptd. sea views and shipping. Accompanied two expeditions to northern regions. Exhib. at Free S.A. and R.A., 1764–86.

CLEVELEY, ROBERT (*b.* Deptford, 1747; *d.* Dover, 1809). Twin brother of John Cleveley. Ptd. marine views and sea-fights. Marine ptr. to Prince of Wales. Exhib. at Free S.A. and R.A., 1767–1803.

CLEYN, CHARLES, JOHN, and PENELOPE. Children of F. Cleyn, a German tapestry designer. Ptd. miniatures about the middle of the 17th century.

CLIFFORD, EDWARD CHARLES, R.I. (*b.* 1858; *d.* 1910). Illns. for *Art Journal*, etc. Sec. to Artists' Soc. and Langham Sketching Club. Exhib. at R.A., etc.

CLINT, ALFRED (*b.* London, 1807; *d.* Notting Hill, 1883). Memb. of N.W.C.S.; Memb. of S.B.A., 1843; Pres., 1870. Ptd. portraits, landscs., and coast scenes. Wrote a 'Guide to Oil Painting.' Exhib. at R.A., B.I., S.B.A., and N.W.C.S., 1828–81.

CODE, MRS. *See* Benwell, Miss Mary.

COLE, GEORGE VICAT, R.A. (*b.* Portsmouth, 1833; *d.* Kensington, 1893). Son of an artist. Ptd. landscs., including many views of the Thames. Memb. of S.B.A., 1859–64; A.R.A., 1869; R.A., 1880. Exhib. at R.A., B.I., and R.B.A., 1852–92.

COLEMAN, HELEN CORDELIA. *See* Angell, Mrs.

COLEMAN, WILLIAM STEPHEN (*b.* Horsham, 1829; *d.* London, 1904). Educ. as a surgeon. Keen naturalist. Drew illns. for works on natural history, and for *Illustrated London Almanack*. Designed the heading of the *Field*. Executed designs for pottery. Exhib. 1865–79.

COLLET, JOHN (*b.* London, 1725 [?]; *d.* Chelsea, 1780). Pupil of G. Lambert, and at St. Martin's Lane Acad. Ptd. in oils and water-cols. figure subjects and humorous pieces in style of Hogarth. Exhib. at Free S.A., 1761–80.

COLLIER, THOMAS, R.I. (*b.* Glossop, 1840; *d.* Hampstead, 1891). Stud. at Manchester Sch. of Art. Ptd. landscs. Chevalier de la Légion d'Honneur, 1878. Silver Medallist at Paris Exhibition, 1889. Exhib. at R.A., R.B.A., and R.I., 1863–91.

COLLINGWOOD, WILLIAM, R.W.S. (*b.* Greenwich, 1819; *d.* Bristol, 1903). Son of an architect. Pupil of J. D. Harding and S. Prout. Memb. of N.W.C.S. and O.W.C.S. Ptd. interiors, Alpine landscs., etc. Exhib. at R.A., O.W.C.S., N.W.C.S., etc., from 1838.

COLLINS, RICHARD (*b.* Hampshire, 1755; *d.* London, 1831). Pupil of Jeremiah Meyer. Ptd. miniatures and enamels. Exhib. at R.A., 1777–1818.

COLLINS, SAMUEL (*b.* Bristol; *d.* Dublin, 1768). Son of a clergyman. Educ. as an attorney. Executed miniatures on ivory and in enamel. Practised at Bath; removed to Dublin about 1762.

COLLINS, WILLIAM, R.A. (*b.* London, 1788; *d.* London, 1847; *bd.* St. Mary's Churchyard, Paddington). Son of a picture dealer. Stud. of R.A., 1807. Ptd. landscs., marine views, and pictures of rustic life. A.R.A., 1814; R.A., 1820; Librarian to R.A., 1840. Exhib. at R.A., 1807–46, and at B.I.

COLLINSON, JAMES, P.B.A. (*b.* Mansfield, *c.* 1825; *d.* 1881). Son of a bookseller. Stud. R.A. Schs.; fellow stud. with Holman Hunt and D. G. Rossetti. One of the original seven 'brothers' of the Pre-Raphaelite Brotherhood. Exhib. at R.A., etc., 1847–1880.

COMERFORD JOHN (*b.* Kilkenny about 1770; *d.* Dublin, 1832 [?]). Son of a flax dresser. Stud. at the Dublin Society's Schs. Ptd. miniatures and sketch-portraits. Exhib. at R.A., 1804 and 1809.

CONDER, CHARLES EDWARD (*b.* London, 1868; *d.* Virginia Water, 1909). Stud. Melbourne and Paris. Son of a civil engineer and a descendant of the sculptor, Roubiliac. Went to Sydney, N.S.W., when 17; returned to England, 1890. Ptd. designs for fans and drawings on silk. Memb. N.E.A.C., 1901.

CONEY, JOHN (*b.* Ratcliff Highway, 1786; *d.* Camberwell, 1833). Articled to an architect. Ptd. views, and made drawings and engravings of English and foreign architectural subjects. Exhib. at R.A., 1805–21.

CONSTABLE, JOHN, R.A. (*b.* East Bergholt, 1776; *d.* London, 1837; *bd.* Hampstead). Son of a miller. Educ. at Lavenham and Dedham. Went to London, 1795, and again, 1799. Stud. of R.A., 1799. Ptd. landscs. in oils and water-cols. A.R.A., 1819; R.A., 1829. Exhib. at R.A., B.I., and S.B.A., 1802–37. Exerted much influence on English and French landsc. ptg.

COOK, SAMUEL (*b.* Camelford, 1806; *d.* Plymouth, 1859). Apprenticed to a woollen manufacturer; afterwards worked as a ptr. and glazier. Ptd. excellent coast scenes. Memb. of N.W.C.S. Exhib. at N.W.C.S. and S.B.A., 1843–59.

COOKE, EDWARD WILLIAM, R.A., F.R.S. (*b.* London, 1811; *d.* Glen Andred, Groombridge, nr. Tunbridge Wells, 1880; *bd.* Groombridge). Drew illns. for the 'Botanical Cabinet.' Published etchings of shipping. Ptd. river and sea subjects, etc., in oils and water-cols. Travelled considerably. A.R.A., 1851; R.A., 1863. Exhib. at R.A., 1835–79, and at B.I., etc.

COOPER, ALEXANDER ABRAHAM (*b.* 1605 [?]; *d.* Stockholm, 1660). Brother of Samuel Cooper. Pupil of John Hoskins. Was at the Hague in 1632–3; portrait ptr. at Stockholm to Queen Christina, 1646–56; worked for Christian IV. in Denmark, 1656; was again at Stockholm from 1657. Ptd. miniatures.

COOPER, RICHARD, Jun. (*b.* Edinburgh about 1740; *living* in 1814). Son and pupil of Richard Cooper, engraver. Stud. at Paris, and in Italy. Drawing master at Eton. Ptd. landscs. and views of Rome, Windsor, Richmond, etc. Exhib. at R.A., 1787–1809.

COOPER, SAMUEL (*b.* London, 1609; *d.* 1672; *bd.* St. Pancras-in-the-Fields). Pupil of John Hoskins. Famous miniature ptr.; worked in England, and on the Continent; was a musician and a linguist.

COOPER, THOMAS SIDNEY, C.V.O., R.A. (*b.* Canterbury, 1803; *d.* nr. Canterbury, 1902). Worked as a coach ptr. Helped by Sir T. Lawrence to enter R.A. Schs., but soon after went to Brussels, 1827, and studied under Verboeckhoven. Returned 1831. Exhib. at R.A. from 1833. A.R.A., 1845; R.A., 1867. Ptd. cattle and pastoral scenes in oils and water-cols.

CORBAUX, MISS FANNY (*b.* 1812; *d.* Brighton, 1883). Self-taught in art. Memb. of N.W.C.S.; Hon. Memb. of S.B.A., 1830; won gold medal of Soc. of Arts, 1830. Ptd. portraits. Wrote on oriental subjects. Exhib. at R.A., B.I., S.B.A., and N.W.C.S., 1828–54.

CORBAUX, MISS LOUISA (*b.* 1808). Ptd. animals and domestic subjects. Memb. of N.W.C.S. Exhib. at R.A., S.B.A., and N.W.C.S., 1828–81.

CORBET, MATTHEW RIDLEY, A.R.A. (*b.* South Willingham, Lincs., 1850; *d.* London, 1902). Stud. Slade Sch. and R.A. Schs. Began as a portrait ptr., devoted himself later to landsc. A.R.A., 1902. Exhib. at R.A., etc., from 1871.

CORBOULD, EDWARD HENRY, R.I. (*b.* London, 1815; *d.* Kensington, 1905). Ptd. genre subjects. Exhib. at R.A., S.B.A., The Inst., etc., 1835–80.

CORBOULD, RICHARD (*b.* London, 1757; *d.* Highgate, 1831; *bd.* St. Andrew's, Holborn). Ptd. miniatures, landscs., and a few historical subjects on porcelain and ivory, and in enamel. Exhib. at Free S.A., R.A., and B.I., 1776–1817.

COSTELLO, MISS LOUISA STUART (*b.* France, 1799; *d.* Boulogne, 1870). Daughter of a colonel. Came to London about 1820. Ptd. miniatures and wrote poetry. Exhib. at R.A., 1822–38.

COSWAY, RICHARD, R.A. (*b.* Tiverton, 1740 [?]; *d.* London, 1821; *bd.* Marylebone Church). Son of a schoolmaster. Awarded premiums by Soc. of Arts, 1755 and 1758–60; stud. of R.A., 1769; A.R.A., 1770; R.A., 1771. Became a leading miniature ptr. Exhib. at Incorp. and Free S.A., and R.A., 1760–1806.

COSWAY, MRS. RICHARD (*née* Miss Maria L. C. C. Hadfield) (*b.* Florence, 1759; *d.* and *bd.* Lodi, nr. Milan, 1838). Memb. of Acad. at Florence, 1778. Married Cosway in 1781. Ptd. miniatures. Exhib. at R.A., 1781–1801.

COTES, FRANCIS, R.A. (*b.* London, 1726; *d.* London, 1770). Stud. under George Knapton; became well known for his portraits in crayons. Foundation Memb. of the R.A. Exhib. 1760–70.

COTES, SAMUEL (*b.* London, 1734; *d.* Chelsea, 1818). Son of an apothecary; bro. of F. Cotes, R.A. Ptd. miniatures, crayon portraits, and enamels. Exhib. at Incorp. S.A. and R.A., 1760–89.

COTMAN, FREDERICK GEORGE, R.I. (*b.* Ipswich, 1850; *d.* Felixstowe, 1920). Nephew of John Sell Cotman. Stud. at R.A. Schs., where he obtained gold medal for historical ptg. Ptd. genre interiors and landscs. in oils and water-cols., also ptd. portraits, usually life-size; assisted Lord Leighton in his 'Daphephoria.' Memb. of R.I., 1882.

COTMAN, JOHN JOSEPH (*b.* Yarmouth, 1814; *d.* Norwich, 1878). Second son of J. S. Cotman. Taught drawing. Ptd. landscs. Memb. of Norwich School. Exhib. at B.I., 1852–6, and at R.A., 1853.

COTMAN, JOHN SELL (*b.* Norwich, 1782; *d.* London, 1842). Son of a silk mercer. Came to London, 1800. Befriended by Dr. Monro. Returned to Norwich, 1806. Memb. of Associated Artists in Water Cols. Pres. of Norwich S.A., 1811. Assoc. of O.W.C.S. Taught drawing at Yarmouth, and at King's College School. Ptd. landscs. in oils and water-cols. Etched architectural subjects. One of the chief members of the Norwich School. Exhib. at R.A., B.I., O.W.C.S., etc., 1800–39.

COTMAN, MILES EDMUND (*b.* Norwich, 1810; *d.* Norwich, 1858). Eldest son of J. S. Cotman. Ptd. river and sea views in oils and water-cols. Succeeded his father as drawing master at King's Coll. Sch. Exhib. at R.A., B.I., and S.B.A., 1835–56.

COVENTRY, ROBERT McGOWN, A.R.S.A., R.S.W. (*b.* Glasgow, 1855; *d.* 1914). Stud. Glasgow and Paris. Ptd. subjects drawn from the fishing life of the North Sea, also Dutch harbour scenes. Exhib. at R.A., etc., 1890 onwards.

COWEN, WILLIAM (*b. Rotherham, 1797; d. 1860*). Memb. of N.W.C.S. Ptd. continental views, and produced etchings. Exhib. at R.A., B.I., S.B.A., N.W.C.S., etc., 1811–60.

COX, DAVID (*b.* Deritend, Birmingham, 1783; *d.* and *bd.* Harborne, 1859). Son of a blacksmith. Apprenticed to a miniature ptr. Pupil of Joseph Barker. Scene ptr. at Birmingham. Came to London, 1804, and had lessons from John Varley. Ptd. theatrical scenery, and taught drawing; ptd. landscs., in oils and water-cols. President of Associated Artists in Water Cols. Memb. of O.W.C.S. Resided at Hereford about 1815–27, and at Harborne from 1841. Exhib. at R.A., O.W.C.S., B.I., and S.B.A., 1805–59.

COX, DAVID, Jun., A.R.W.S. (*b.* Dulwich Common, 1809; *d.* Streatham Hill, 1885). Son and pupil of David Cox. Ptd. landscs. in water-cols. Memb. of N.W.C.S.; Assoc. of O.W.C.S. Exhib. at R.A., O.W.C.S., and N.W.C.S., 1827–84.

COZENS, ALEXANDER (*b.* in Russia [date of birth unknown]; *d.* London, 1786). Said to be a natural son of Peter the Great, but possibly a son of William Cozens, a shipbuilder. Stud. in Italy. Came to England, 1746. Drawing master at Eton, 1763–8. Practised for a time at Bath. Ptd. landscs. Exhib. at Incorp. S.A., Free S.A., and R.A., 1761–81.

COZENS, JOHN ROBERT (*b.* 1752; *d.* 1797). Son of Alexander Cozens. Important precursor of Girtin and Turner. Travelled considerably. Lost his reason, 1794. Exhib. at Incorp. S.A. and R.A., 1767–76.

CRAFT, WILLIAM H. (*d.* 1805 [?]). Ptd. portraits, subject pictures, etc., in enamel; also ptd. on china, and was employed at Bow porcelain factory. Exhib. at R.A., 1774–95.

CRAIG, FRANK (*b.* London, 1874; *d.* Lisbon, 1918). Stud. Cook's Life Class, Lambeth and R.A. Schs. Principally known as a black-and-white artist; worked for *Graphic*, *Scribner's* and *Harper's* magazines. Memb. of the Nat. Portrait Society. Exhib. at R.A., 1904, etc.

CRAIG, WILLIAM MARSHALL (*b.* and *d.* unknown). Ptd. portraits, miniatures, landscs, etc. Memb. of Associated Artists in Water Cols. Exhib. 1788–1828. Published books on drawing, ptg., and engraving.

CRANE, THOMAS (*b.* Chester, 1808; *d.* Bayswater, 1859). Worked in London, Chester, Torquay, etc. Ptd. miniatures, oil portraits, genre, landscs., etc. Assoc. of Liverpool Academy, 1835; Memb., 1838; Treas., 1842–4; retired, 1845. Exhib. at R.A., B.I., and S.B.A., 1842–58.

CRANE, WALTER, R.W.S. (*b.* Liverpool, 1845; *d.* Horsham, Sussex, 1915.) Son of Thomas Crane. Apprenticed to W. J. Linton, wood engraver. Chiefly known for his illust'd children's books. Founder of Arts and Crafts Exhibitions, and designer of textiles. Memb. R.I., 1882–86; A.R.W.S., 1888; Memb., 1899. Exhib. at R.A., etc., from 1862.

CRAWHALL, JOSEPH, R.S.W. (*b.* Morpeth, 1861; *d.* London, 1913). Stud. in Paris. Influenced by the Glasgow Sch. Drew animals and birds, largely from memory.

CRESWICK, THOMAS, R.A. (*b.* Sheffield, 1811; *a.* Bayswater, 1869; *bd.* Kensal Green). Pupil of J. V. Barber at Birmingham. Settled in London, 1828. Ptd. landscs., chiefly in oils, including scenes from Wales, Ireland, and N. England, often with streams. A.R.A., 1842; R.A., 1851. Exhib. at R.A., B.I., and S.B.A., 1828–69.

CRIDDLE, MRS. HARRY (*née* Mary Ann Alabaster) (*b.* Holywell, Flintshire, 1805; *d.* Addlestone, 1880). Pupil of Hayter, 1824–6, and of Miss S. Setchel, 1846. Lady Memb. of O.W.C.S. Ptd. at first in oils, and afterwards in water-cols. Ptd. genre, illns. of the poets, etc. Exhib. at R.A., B.I., S.B.A., O.W.C.S., etc., 1830–79.

CRISTALL, JOSHUA (*b.* Camborne, 1767; *d.* London, 1847; *bd.* Goodrich). Son of the master of a trading vessel. Became a china ptr. Stud. of R.A. Befriended by Dr. Monro. Ptd. classical figures in landscs., and genre scenes, landscs., and rustic groups. Memb. and Pres. of O.W.C.S. Exhib. at R.A., B.I., and O.W.C.S., 1803–47.

CROCKET, HENRY EDGAR, R.W.S. (*b.* London, 1870; *d.* 1926). Stud. at R. Coll. of Art. Ptd. in oils and water-cols. A.R.W.S., 1905; R.W.S., 1913. Exhib. at R.A. in 1900 onwards.

CROME, JOHN (*b.* Norwich, 1768; *d.* Norwich, 1821). Known as 'Old Crome.' Son of a weaver. Apprentice of Frank Whisler, a sign ptr. Patronised by Sir W. Beechey. Founded the Norwich School of Ptg. Helped to found Norwich S.A., 1803; became its Pres., 1810. Ptd. landscs. Exhib. at R.A. and B.I., 1806–21.

CROMEK, THOMAS HARTLEY (*b.* London, 1809; *d.* Wakefield, 1873). Son of R. H. Cromek; pupil of J. Hunter at Wakefield, and J. Rhodes at Leeds. Abroad, 1831–49. Ptd. landscs. Assoc. of N.W.C.S. Exhib. at R.A., S.B.A., and N.W.C.S., 1835–72.

CROMPTON, JAMES SHAW, R.I. (*b.* Liverpool, 1853; *d.* Hampstead, 1916). Stud. at Heatherley's. Illus. work chiefly. Exhib. at R.A., R.I., etc.

CROSSE, LAWRENCE (*b.* 1650 [?]; *d.* 1724). Ptd. miniatures and water-col. copies of old masters.

CROSSE, RICHARD (*b.* Knowle, Devon, 1742; *d.* Knowle, 1810). Deaf and dumb. Awarded premium by Soc. of Arts, 1758. Ptd. miniatures and enamels. Enamel ptr. to George III., 1790. Exhib. at Incorp. and Free S.A., and R.A., 1760–96.

CROWE, EYRE, A.R.A. (*b.* Chelsea, 1824; *d.* London, 1910). Stud. under Wm. Darley, at Paris under Delaroche, and R.A. Schs. Ptd. historical and genre subjects. A.R.A., 1876. Exhib. at R.A., etc., 1846–1904.

CRUIKSHANK, GEORGE (*b.* Bloomsbury, 1792; *d.* London, 1878; *bd.* St. Paul's Cathedral). Son of Isaac Cruikshank. Drew illns. for numberless periodicals and books by Dickens and others. Executed numerous etchings. Drew caricatures, humorous subjects, and book-illns. in pencil, water-cols., etc., and ptd. a few pictures in oils. Exhib. at R.A., 1830–67.

CRUIKSHANK, ISAAC (*b.* Edinburgh, 1756 or 1757; *d.* London, 1810 or 1811). Caricaturist. Illus. works by Dean Swift, Joe Miller, etc. Ptd. genre subjects. Exhib. at R.A., 1789–92.

CRUIKSHANK, ISAAC ROBERT (*b.* Bloomsbury, 1789; *d.* 1856). Eldest son of Isaac Cruikshank. Was for a time in the East India Co.'s service. Drew portraits and book illns. Exhib. at R.A., 1811–17.

DADD, RICHARD (*b.* Chatham, 1819; *d.* Broadmoor Asylum, 1887). Son of a chemist. Stud. at R.A. Schs. Ptd. 100 works illustrating Byron and Tasso. Travelled in the East, 1842–3. Ptd. landscs., and religious and mythological subjects. Lost his reason, and murdered his father; was imprisoned from 1844 in Bethlehem Hospital and at Broadmoor. Exhib. at R.A., B.I., and S.B.A., 1837–42.

DAGLEY, RICHARD (*d.* 1841). Educ. at Christ's Hospital. Apprenticed to a jeweller. Worked in London and Doncaster. Ptd. domestic subjects. Exhib. at R.A., B.I., and S.B.A., 1785–1833.

DANBY, FRANCIS, A.R.A. (*b.* nr. Wexford, 1793; *d.* Exmouth, 1861). Pupil of J. A. O'Connor at Dublin. Went to Bristol, 1813, and later came to London. A.R.A., 1825. Lived in Switzerland, 1830–41. Ptd. landscs. Exhib. at R.A., B.I., and S.B.A., 1820–60.

DANBY, THOMAS, R.H.A., R.W.S. (*b.* at Bristol, about 1818; *d.* 1886). Younger son of Francis Danby, A.R.A. Early years lived in Bristol. Ptd. landscs., principally of Welsh scenery. A.R.W.S., 1867; R.W.S., 1870. Exhib. at R.A., etc., 1841–85.

DANIELL, ABRAHAM (*d.* Bath, 1803). Practised miniature ptg. at Bath.

DANIELL, REV. EDWARD THOMAS (*b.* London, 1804; *d.* Adalia, 1843). Son of an attorney-general of Dominica. Educ. at Norwich Gram. Sch. and Balliol Coll., Oxford. Stud. under Crome and J. S. Cotman. Ptd. landscs. in oils and water-cols. Travelled on the Continent, in Asia Minor, etc. Exhib. at Norwich, 1832, and at R.A.

DANIELL, SAMUEL (*b.* 1775; *d.* Ceylon, 1811). Bro. of William Daniell, R.A. Travelled in South Africa and Ceylon; published works on the scenery and animals of those countries. Ptd. landscs. and animals. Exhib. at Incorp. S.A. and R.A., 1791 onwards.

DANIELL, THOMAS, R.A., F.R.S., F.S.A. (*b.* Kingston-on-Thames, 1749; *d.* Kensington, 1840; *bd.* Kensal Green). Son of a Chertsey innkeeper. Apprenticed to an heraldic ptr. Stud. at R.A. Schs., 1773. Ptd. landscs. Spent ten years in India with his nephew, William Daniell, R.A. A.R.A., 1796; R.A., 1799. Exhib. at R.A., 1772–84 and 1795–1828.

DANIELL, WILLIAM, R.A. (*b.* 1769; *d.* New Camden Town, 1837). At the age of 14 was taken by his uncle, Thomas Daniell, R.A., to India. Ptd. Indian views, and subsequently English and Scotch landscs. A.R.A., 1807; R.A., 1822. Exhib. at R.A. and B.I., 1795–1837.

DANSON, GEORGE (*b.* Lancaster, 1799; *d.* London, 1881). Scene ptr. Ptd. landscs., etc. Exhib. at R.A., B.I., and S.B.A., 1823–48.

DARCEY, W. Living at Portsmouth in 1778. Subsequently accompanied an embassy to China. Ptd. miniatures and Chinese scenes.

DAVIDSON, ALEXANDER, R.S.W. (*b.* 1838; *d.* 1887). Ptd. genre subjects. Exhib. from 1873 at R.A., R.B.A., etc.

DAVIDSON, CHARLES, R.W.S. (*b.* London, 1824; *d.* Falmouth, 1902). Ptd. landscs. Memb. of N.W.C.S. and O.W.C.S. Exhib. from 1844, chiefly at O.W.C.S., where over 800 of his works appeared.

DAVIS (or DAVIES), JOHN SCARLETT (*b.* Leominster, 1804; *d.* about 1845). Son of a watchmaker. Stud. of R.A., 1820; also stud. at the Louvre. Ptd. landscs., interiors, views of towns, genre, etc. Lithographed some heads after Rubens. Exhib. at R.A., B.I., and S.B.A., 1822–44.

DAVIS, HENRY WILLIAM BANKS, R.A. (*b.* 1833; *d.* 1914). Stud. R.A. Schs. Ptd. principally landscs., also a sculptor. A.R.A., 1873; R.A., 1877. Exhib. at R.A., etc., 1853 onwards.

DAY, ALEXANDER (*b.* 1773; *d.* Chelsea, 1841). Studied in Italy. Miniature ptr. and sculptor.

DAYES, EDWARD (*b.* 1763; *d.* 1804). Pupil of William Pether. Ptd. miniatures, landscs., and works including numerous figures. Wrote and published several works. Engraved in mezzotint. Exhib. at R.A., 1786–1804, and at Incorp. S.A.

DEACON, JAMES (*d.* 1750, aged less than 30). Ptd. miniatures.

DEANE, WILLIAM WOOD (*b.* Islington, 1825; *d.* Hampstead, 1873). Practised for a time as an architect. Ptd. landscs. Memb. of N.W.C.S.; Assoc. of O.W.C.S. Medallist at Vienna Exhibition, 1873. Exhib. at R.A., N.W.C.S., O.W.C.S., etc., 1844–73.

D'EGVILLE, J. HERVÉ (*d.* 1880). Memb. of N.W.C.S. Ptd. landscs. and portraits. Exhib. 1868-77, chiefly at N.W.C.S.

DELAMOTTE, WILLIAM (*b.* *Weymouth*, *1775*; *d.* *Oxford*, 1863). Stud. of R.A., and pupil of Benjamin West. Ptd. landscs. Assoc. of O.W.C.S. Drawing master at Great Marlow Milit. Coll. Exhib. at R.A., B.I., S.B.A., and O.W.C.S., 1793-1850.

DE LOUTHERBOURG, PHILIP JAMES, R.A. (*b.* Strasbourg, 1740; *d.* Chiswick, 1812; *bd.* Chiswick). Son of a miniature ptr. Pupil of Casanova and Carle Vanloo. Memb. of Acad. Royale, 1767. Came to England, 1771. A.R.A., 1780; R.A., 1781. Ptd. landscs., battle pieces, coast views, and theatrical scenery. Posed as a faith-healer. Exhib. at R.A., B.I., and Free S.A., 1772-1812.

DE MARTINO, CHEVALIER EDOARDO, M.V.O. (*b.* Meta, near Naples; *d.* London, 1910). Entered Italian Navy; attached to the Court of Dom Pedro, for whom he ptd. marine subjects. Came to England, 1875. Ptd. naval reviews, regattas, etc. Marine ptr. to Queen Victoria and Edward VII.

DENNING, STEPHEN POYNTZ (*b.* 1795; *d.* Dulwich, 1864). Pupil of J. Wright. Ptd. miniature portraits and miniature copies of old masters. Appointed Curator of Dulwich Gallery, 1821. Exhib. at R.A., etc., 1814-52.

DENNISTOUN, WILLIAM (*b.* 1838; *d.* 1884). Ptd. landscs. and architectural subjects. Exhib. 1880-4.

DERBY, ALFRED THOMAS (*b.* London, 1821; *d.* 1873). Son of William Derby. Ptd. miniatures. Exhib. at R.A., etc., 1839-72.

DERBY, WILLIAM (*b.* Birmingham, 1786; *d.* London, 1847). Pupil of Joseph Barber. Settled in London, 1808. Ptd. portraits and miniatures. Exhib. at R.A., 1811-37, etc.

DES GRANGES, DAVID (*b.* London, 1611; *d.* 1675). Of Huguenot parentage. Ptd. miniatures and oil portraits; was also an engraver.

DE TABLEY, LORD (Sir John Fleming Leicester) (*b.* 1762; *d.* 1827). Art collector. Made water-col. sketches.

DETMOLD, CHARLES MAURICE (*b.* Putney, 1883; *d.* Ditchling, 1908). With his twin brother, EDWARD JULIUS, began as children to draw and study animals in the Zoological Gardens. Exhib. at R.A. while still in their 14th year. Illus. Rudyard Kipling's 'Jungle Book,' 1903.

DEVIS, ANTHONY THOMAS (*b.* 1729; *d.* Albury, nr. Guildford, 1817). Teacher of drawing. Ptd. landscs. Won premium at Soc. of Arts, 1763. Exhib. at R.A., 1772 and 1781.

DEVIS, ARTHUR WILLIAM (*b.* London, 1763; *d.* London, 1882). Son of Arthur Devis. Accompanied Capt. Wilson round the world in the *Antelope;* afterwards went to Bengal; returned in 1795. Ptd. portraits, genre, and travel sketches. Exhib. at Free S.A., R.A., B.I., and O.W.C.S., 1779–1821.

DE WILDE, SAMUEL (*b.* Holland, 1748; *d.* London, 1832; *bd.* ground of Whitefield's Tabernacle, Tottenham Ct. Rd.). Ptd. dramatic portraits and scenes from plays, in oils and water-cols. Exhib. at Incorp. S.A., R.A., B.I., and S.B.A., 1776–1832.

DE WINT, PETER (*b.* Stone, Staffs., 1784; *d.* London, 1849; *bd.* ground of Royal Chapel in the Savoy). Son of a doctor. Pupil of J. R. Smith. Stud. of R.A., 1807. Ptd. English landscs. in oils and water-cols. in an original style. Memb. of Associated Artists in Water Cols. and O.W.C.S. Exhib. at R.A., B.I., and O.W.C.S., 1807–49.

DIBDIN, THOMAS COLMAN (*b.* 1810; *d.* 1893). Was for a time clerk in the G.P.O. Ptd. landscs., etc. Exhib. at R.A., B.I., and S.B.A., 1831–83.

DICKINSON, LOWES CATO (*b.* Kilburn, 1819; *d.* London, 1908). Worked as a lithographer. Visited Italy, 1850–53. Influenced by the Pre-Raphaelites, but chiefly known as a portrait ptr. Exhib. at R.A., 1848–91.

DIGHTON, DENIS (*b.* London, 1792; *d.* St. Servan, 1827). Son of Robert Dighton, the ptr. Stud. of R.A. Drew good caricatures, and ptd. battles and military scenes. Exhib. at R.A., 1811–25.

DIGHTON, ROBERT (*b.* 1752; *d.* London, 1814). Ptr., actor, dramatic writer, singer, and humorist. Drew caricatures, and ptd. portraits and groups. Exhib. at Free S.A. and R.A., 1769–99.

DILLON, FRANK, R.I. (*b.* London, 1823; *d.* Kensington, 1909). Stud. R.A.; pupil of James Holland, R.W.S. Original Memb. of the Dudley Gallery. Exhib. at R.A., R.I., 1850–1907.

DITCHFIELD, ARTHUR (*b.* London, 1842; *d.* 1888). Pupil at Leigh's Sch. Travelled considerably. Ptd. landscs. in oils and water-cols. Exhib. at R.A., B.I., S.B.A., The Inst., etc., 1864–86.

DIXON, JOHN (*d.* Thwaite, nr. Bungay, 1715). Pupil of Lely. Ptd. miniatures.

DIXON, NICHOLAS. Perhaps a brother of John Dixon. Ptd. miniatures in latter half of 17th century.

DIXON, ROBERT (*b.* Norwich, 1780; *d.* 1815). Vice-Pres. of Norwich Soc., 1809. Ptd. landscs., architectural subjects, compositions, etc. Published some etchings. Exhib. at R.A., 1798, and at Norwich.

DOBSON, JOHN (*b.* Chirton, N. Shields, 1787; *d.* Newcastle, 1865). Articled to a builder at Newcastle. Pupil of John Varley. Drew architectural subjects. Exhib. at R.A., 1818 and 1850.

DOBSON, WILLIAM CHARLES THOMAS, R.A., R.W.S. (*b.* Hamburg, 1817; *d.* Ventnor, 1898). Son of a merchant. Stud. of R.A., 1836. Memb. of Etching Club, 1842. Headmaster of Govt. Sch. of Design at Birmingham, 1843–5. Stud. in Italy and Germany. Ptd. genre, portraits, and religious subjects. A.R.A., 1860; R.A., 1871; H.R.A., 1895; Memb. of O.W.C.S. Exhib. at R.A., R.B.A., and O.W.C.S., from 1842.

DODD, CHARLES TATTERSHALL (*b.* Tonbridge, 1815; *d.* Tunbridge Wells, 1878). Ptd. landscs. Exhib. at R.A., B.I., etc., from 1832.

DODGSON, GEORGE HAYDOCK, R.W.S. (*b.* Liverpool, 1811; *d.* London, 1880). Worked for a time under George Stephenson. Ptd. English landscs. Memb. of N.W.C.S. and O.W.C.S. Exhib. at R.A., B.I., S.B.A., O.W.C.S., and N.W.C.S., 1835–80.

DONALD, JOHN MILNE (*b.* Nairn, 1819; *d.* 1866). Stud. at Glasgow and Paris. Ptd. landscs. Exhib. at R.A. and B.I., 1844–7.

DONALDSON, ANDREW (*b.* Comber, nr. Belfast; *d.* Glasgow, 1846). Son of a weaver. Taught drawing at Glasgow. Ptd. landscs. and architectural subjects.

DONALDSON, JOHN (*b.* Edinburgh, 1737; *d.* and *bd.* Islington, 1801). Son of a glover. Came to London, 1762. Memb. of Incorp. S.A. Was for a time a china ptr. at Worcester; practised miniature ptg. in London and Edinburgh; also etched. Exhib. at Incorp. S.A., Free S.A., and R.A., 1761–91.

DORRELL, EDMUND (*b.* Warwick, 1778; *d.* London, 1857). Ptd. landscs. and rustic scenes. Memb. of O.W.C.S. Exhib. at R.A., S.B.A., and O.W.C.S., 1807–36.

DOUGLAS, SIR WILLIAM FETTES, P.R.S.A. (*b.* Edinburgh, 1822; *d.* Newburgh, N.B., 1891). Was for ten years in business. A.R.S.A., 1851; R.S.A., 1854; Secretary, 1869; P.R.S.A., 1882. Knighted, 1882. Exhib. at R.A., etc., 1862–75.

DOWNING, H. E. (*d.* 1835). Memb. of N.W.C.S. Ptd. landscs. and views of towns. Exhib. at R.A., B.I., S.B.A., and N.W.C.S., 1827–33.

DOWNMAN, JOHN, A.R.A. (*b.* in Devon, 1750; *d.* Wrexham, 1824). Pupil of B. West; stud. of R.A., 1769. Ptd. portraits, which he drew in pencil and then tinted. A.R.A., 1795. Practised in London, Exeter, Chester, etc. Exhib. at Free S.A. and R.A., 1768–1819.

DOYLE, RICHARD (*b.* London, 1824; *d.* London, 1883). Son of John Doyle, a miniaturist and caricaturist. Ptd. fanciful compositions in water-cols. Illus. works by Thackeray and others, and designed the title page of *Punch*. Exhib. at R.A. and Grosvenor Gall., 1868–83.

DRUMMOND, JAMES, R.S.A. (*b.* Edinburgh, 1816; *d.* Edinburgh, 1877). Pupil of Sir W. Allan. A.R.S.A., 1845; R.S.A., 1852. Curator of Edinburgh Nat. Gall., 1868. Ptd. historical and subject pictures. Exhib. at R.A., R.S.A., B.I., S.B.A., etc., 1835–74.

DU MAURIER, GEORGE LOUIS PALMELLA BUSSON, A.R.W.S., (*b.* Paris, 1831; *d.* 1896; *bd.* Hampstead). Became an analytical chemist. Stud. art at Paris and Antwerp. Drew illns. for *Punch* and numerous books, chiefly humorous subjects executed in black and white. Exhib. from 1870 at R.A., O.W.C.S., etc.

DUNAGE, THOMAS. Memb. of N.W.C.S.

DUNCAN, EDWARD, R.W.S. (*b.* London, 1803; *d.* Haverstock Hill, 1882). Articled to Robert Havell, the engraver. Ptd. landscs. and marine subjects. Memb. of N.W.C.S. and O.W.C.S. Exhib. at R.A., B.I., S.B.A., N.W.C.S., and O.W.C.S., 1830–82.

DYCE, WILLIAM, R.A., A.R.S.A. (*b.* Aberdeen, 1806; *d.* and *bd.* Streatham, 1864). Educ. at Marischal Coll. Stud. of R.S.A. A.R.S.A., 1835; A.R.A., 1844; R.A., 1848. Ptd. frescoes in the Houses of Parliament. Ptd. landscs. and historical subjects. Was placed at the head of the Govt. Schs. of Design. Exhib. at R.A. and B.I., 1827–61.

EARLE, CHARLES, R.I. (*b.* 1832; *d.* 1893). Memb. of Inst. of Ptrs. in Oil Cols., and of R.I. Ptd. landscs. Exhib. at R.A., R.B.A., R.I., etc., 1857–93.

EAST, SIR ALFRED, R.A., P.R.B.A., R.E. (*b.* Kettering, 1849; *d.* London, 1913). For a time in business at Glasgow, where he attended the sch. of art; later stud. at Paris. Toured Japan in 1890. Ptd. chiefly landscs. A.R.A., 1899; R.A., 1913; P.R.B.A., 1906. Knighted, 191[illegible] Exhib. at R.A. from 1883.

EASTLAKE, SIR CHARLES LOCK, P.R.A. (*b.* Plymouth, 1793; *d.* Pisa, 1865; *bd.* Kensal Green). Son of a lawyer. Pupil of B. R. Haydon; stud. of R.A., 1809. A.R.A., 1827; R.A., 1830; P.R.A., 185[illegible] Keeper of Nat. Gall., 1843; Director, 1855. Wrote on art. Ptd. historical and subject pictures, and portraits, mostly in oil. Exhib. at R.A. and B.I., 1813–55.

EBURNE, MISS EMMA SOPHIA. *See* Oliver, Mrs. William.

EDEN, SIR WILLIAM, Bart. (*b.* Wherwell Priory, Hants., 1849; *d.* London, 1915). Second son of Sir Wm. Eden, Bart. Well known for his lawsuit with Whistler, 1895. Exhib. at R.I., 1891, also N.E.A.C.

EDRIDGE, HENRY, A.R.A. (*b.* Paddington, 1769; *d.* London, 1821; *bd.* Bushey). Apprenticed to William Pether, the engraver. Stud. of R.A., 1784. Ptd. miniatures and landscs. A.R.A., 1820. Exhib. at R.A., 1786-1821.

EDWARDS, EDWARD, A.R.A. (*b.* London, 1738; *d.* London, 1806). Son of a chair maker. Received premiums from the Soc. of Arts. Stud. at the St. Martin's Lane Acad. Memb. of Incorp. S.A.; A.R.A., 1773; Prof. of Perspective, 1788. Ptd. landscs., portraits, etc. Published 52 etchings, 1792. Exhib. at Incorp. S.A., Free S.A., R.A., and B.I., 1766–1806.

EDWARDS, EDWIN (*b.* Framlingham, 1823; *d.* London, 1879). Pursued a legal career for some years. Became well known as an etcher; ptd. landscs. in oils and water-cols. Exhib. at R.A., etc., 1861–79.

EDWARDS, GEORGE (*b.* Stratford, 1694; *d.* Plaistow, 1773). Travelled on the Continent, 1716–31. Librarian to Coll. of Physicians, 1733. Wrote on natural history. Ptd. birds and animals.

EDWARDS, SYDENHAM (*b.* 1769 [?]; *d.* Brompton, 1819). Drew plants and animals for various works. Exhib. at R.A., 1792–1814.

EGERTON, MISS JANE SOPHIA. Memb. of N.W.C.S. Ptd. portraits. Exhib. at R.A., S.B.A., and N.W.C.S., 1844–57.

ELLIS, EDWIN, R.B.A. (*b.* Nottingham, 1841; *d.* 1895). Ptd. landscs. and seascapes. Memb. of S.B.A., 1875. Exhib. at R.A., R.B.A., etc., 1865–91.

ENGLEHEART, GEORGE (*b.* Kew, 1750; *d.* Blackheath, 1829; *bd.* Kew). Pupil of G. Barret, R.A., and Sir J. Reynolds. Became famous as a miniature ptr.; also ptd. a few landscs. Exhib. at R.A., 1773–1812.

ENGLEHEART, JOHN COX DILLMAN (*b.* 1784; *d.* Tunbridge Wells, 1862). Nephew and pupil of Geo. Engleheart. Ptd. miniatures. Exhib. at R.A. and B.I., 1801–28.

ESSEX, RICHARD HAMILTON (*b.* 1802; *d.* Bow, Bucks, 1855). Ptd. views of buildings, chiefly Gothic. Assoc. of O.W.C.S. Exhib. at R.A., S.B.A., O.W.C.S., 1823–53.

ESTALL, WILLIAM CHARLES (*b.* London, 1857; *d.* 1897). Ptd. landscs. and sheep. Exhib. at R.A., R.B.A., etc., from 1874.

EVANS, BERNARD WALTER, R.I., R.B.A. (*b.* Birmingham, 1843; *d.* London, 1922; *bd.* at Harrogate). Son of a designer. Stud. under Sam. Lines. Painted English and continental landscapes. Exhib. at R.A. and R.I. from 1871. Originator of City of London Soc. of Artists.

EVANS, SAMUEL T. G., R.W.S. (*b.* 1829; *d.* 1904). Son of Evans of Eton. Memb. of O.W.C.S. Ptd. landscs. Exhib. at R.A. and O.W.C.S., from 1854.

EVANS, WILLIAM, 'OF BRISTOL' (*b.* 1809; *d.* London, 1858). Ptd. landscs. Assoc. of O.W.C.S. Exhib. at S.B.A. and O.W.C.S. 1844–58.

EVANS, WILLIAM, 'OF ETON' (*b.* Eton, 1798; *d.* Eton, 1877). Son of drawing master at Eton Coll.; succeeded him, 1818. Ptd. landscs. Memb. of O.W.C.S. Exhib. at O.W.C.S., 1828–73.

FAED, THOMAS, R.A., A.R.S.A. (*b.* 1826, Gatehouse of Fleet, Kirkcudbrightshire; *d.* London, 1900). Son of a millwright. A.R.S.A., 1849. Came to London, 1852. A.R.A., 1861.; R.A., 1864; H.R.A., 1892. Ptd. scenes from Scotch peasant life, and landscs. Became blind, 1893. Exhib. at R.A. from 1851.

FAHEY, EDWARD HENRY, R.I. (*b.* Brompton, 1844; *d.* 1907). Son of Jas. Fahey. Ptd. landscs. and genre. Exhib. from 1863 at R.A., R.B.A., R.I., etc.

FAHEY, JAMES (*b.* Paddington, 1804; *d.* London, 1885). Pupil of Swaine, the engraver; worked at Munich and Paris. Taught drawing at Merchant Taylors' Sch. Sec. of N.W.C.S. Ptd. portraits, landscs., etc. Exhib. at R.A., N.W.C.S., etc., 1825–85.

FARINGTON, JOSEPH, R.A. (*b.* Leigh, Lancs., 1747; *d.* Didsbury, Lancs., 1821). Son of a clergyman. Pupil of Richard Wilson, 1763; stud. of R.A. Memb. of Incorp. S.A., 1768; A.R.A., 1783; R.A., 1785. Ptd. landscs. Exhib. at Incorp. S.A. and R.A., 1765–1813.

FARMER, MISS EMILY, R.I. (*b.* London, 1826; *d.* Porchester, 1905). Exhib. miniatures, 1847 and 1849, and afterwards ptd. genre subjects. Exhib. at R.A. and N.W.C.S. from 1847.

FARQUHARSON, DAVID, A.R.A. (*b.* Blairgowrie, 1840; *d.* Balmore, Perthshire, 1907). Son of a dyke builder. Apprenticed to a ptr. and decorator, for whom he worked with William Geddes. Exhib. at R.S.A. in 1868; R.A., 1877. Ptd. landscs. with cattle. A.R.S.A., 1882; A.R.A., 1904.

FARRIER, ROBERT (*b.* Chelsea, 1796; *d.* Chelsea, 1879). Ptd. miniatures, domestic scenes, and subjects from schoolboy life. Exhib. at R.A., B.I., S.B.A., etc., 1818-72.

FAYERMANN, MISS ANNE CHARLOTTE. *See* Bartholomew, Mrs. Valentine.

FIELD, WALTER, A.R.W.S. (*b.* Hampstead, 1837; *d.* Hampstead, 1901). Ptd. genre subjects and landscs. Exhib. at R.A., O.W.C.S., etc., from 1856.

FIELDING, ANTHONY VANDYKE COPLEY (*b.* 1787; *d.* Worthing and *bd.* Hove, 1855). Second son of T. N. Fielding. Pupil of John Varley. Pres. of O.W.C.S. Gold medallist at Paris Salon, 1824. Ptd. landscs. in water-cols. Exhib. at R.A. and B.I., and 1,748 works at O.W.C.S., 1810–55.

FIELDING, NEWTON LIMBIRD SMITH (*b.* Durham, 1799; *d.* Paris, 1856). Youngest son of T. N. Fielding. Ptd. animals, and executed engravings and lithographs. Taught the family of Louis Philippe.

FIELDING, THALES (*b.* 1793; *d.* London, 1837). Third son of N. T. Fielding. Assoc. of O.W.C.S. Ptd. landscs. Drawing master at Woolwich Milit. Acad. Exhib. at R.A., B.I., S.B.A., and O.W.C.S., till 1837.

FIELDING, THEODORE HENRY ADOLPHUS (*b.* 1781; *d.* Croydon, 1851). Eldest son of T. N. Fielding. Ptd. landscs. and portraits. Drawing master at the Milit. Acad. at Addiscombe. Produced engravings, and wrote on art. Exhib. at R.A., B.I., S.B.A. and O.W.C.S., 1799–1837.

FIELDING, MRS. THEODORE HENRY ADOLPHUS (*née* Mary Anne Walton). Daughter of an artist. Lady Memb. of O.W.C.S. Ptd. flowers, birds, insects, etc. Exhib. at O.W.C.S., etc., 1820–34.

FIELDING, NATHAN THEODORE (*fl.* 1775–1814). Ptd. miniatures and portraits in oils. Worked in north of England and in London. Exhib. at Incorp. S.A., etc., from 1775.

FILDES, SIR SAMUEL LUKE, K.C.V.O., R.A. (*b.* Liverpool, 1844; *d.* Kensington, 1927). Stud. Warrington, South Kensington, and R.A. Schs. Illus. of books and magazines for several years, among them 'Edwin Drood' at the time of C. Dickens' death. A genre ptr. of power; also ptd. Venetian subjects and many portraits of the Royal Family. Knighted, 1906; K.C.V.O., 1918; A.R.A., 1879; R.A., 1887. Exhib. at R.A., etc., from 1867.

FINCH, FRANCIS OLIVER (*b.* London, 1802; *d.* London, 1862). Son of a merchant. Pupil of John Varley; stud. at Sass's Acad. Ptd. miniatures, portraits, landscs., and classical compositions. Memb. of O.W.C.S. Exhib. at R.A. and O.W.C.S., 1817–62.

FINNEY, SAMUEL (*b.* Wilmslow, Cheshire, 1718–9; *d.* Cheshire, 1798). Portrait ptr. to Queen Charlotte. Ptd. miniatures on ivory and in enamel. Exhib. at Incorp. and Free S.A., 1761–6.

FINNIE, JOHN, R.C.A., R.E. (*b.* Aberdeen, 1829; *d.* Bootle, 1907). Stud. at Newcastle under W. Bell Scott. Came to London, 1853. Headmaster of the Sch. of Art at Liverpool till 1896. Pres. of Liverpool Acad.; Treasurer of R.C.A. Ptd. landscs. Engraved in mezzotint. Exhib. at R.A., 1861–1905, R.B.A., etc.

FIRMINGER, REV. T. A. C., Memb. of N.W.C.S. Ptd. ruins, etc. Exhib. at R.A., B.I., and N.W.C.S., 1834–71.

FISCHER, JOHN GEORGE PAUL (*b.* Hanover, 1786; *d.* 1875). Tenth son of an engraver; pupil of H. Bamberg. Came to England, 1810. Patronised by Royalty. Ptd. miniatures, theatrical scenery, frescoes, and landscs.

FISHER, WILLIAM MARK, R.A. (*b.* about 1841, Boston, U.S.A., *d.* London, 1923). Of English and Irish descent. Stud. Lowell Inst.; Boston, later at Paris. Settled in England, 1872. Ptd. chiefly landscs. with figures and cattle. A.R.A., 1911; R.A., 1919. Exhib. at R.A., etc., from 1872.

FISK, WILLIAM HENRY (*b.* 1827; *d.* Hampstead, 1884). Son and pupil of a ptr. Stud. of R.A. Lectured on art; taught drawing at Univ. Coll. Sch. Ptd. landscs., historical subjects, etc. Exhib. at R.A., B.I., S.B.A., etc., 1846–73.

FLATMAN, THOMAS (*b.* London, 1637; *d.* London, 1688). Educ. at Winchester, New Coll., Oxford, and Inner Temple. Ptd. miniatures and wrote poetry.

FLEMWELL, GEORGE JACKSON (*b.* Mitcham, Surrey, 1865; *d.* Lugano, 1928). Stud. with W. P. Frith, R.A., and at Antwerp under Prof. Rosier. Settled in Switzerland and ptd. Alpine wild life and scenery. Exhib. at R.A., 1892–93.

FLETCHER-WATSON, R.B.A. (*b.* 1842; *d.* 1907). Pupil of David Roberts, R.A. Ptd. views of Continental Cathedrals. Worked for ten years in Australia. Founder and President of Australian Acad. Exhib. at R.A., R.I., etc.

FORBES, MRS. STANHOPE, A.R.W.S., *née* Elizabeth Adela Armstrong (*b.* Canada, 1859; *d.* Newlyn, 1912). Stud. Art Students' League, New York. Ptd. landscs. and figure subjects. Exhib. at R.A., etc., from 1883.

FOSTER, MYLES BIRKET, R.W.S. (*b.* N. Shields, 1825; *d.* Weybridge, 1899). Worked under Peter Landells, the wood-engraver. Drew for *Illustrated London News*, gift books, etc. Ptd. landscs. in water-cols. Memb. of O.W.C.S. Exhib. at R.A., R.B.A., O.W.C.S., etc., from 1859.

FOWLER, ROBERT, R.W.S., R.I. (*b.* Anstruther, Fife, 1853 or 4; *d.* Liverpool, 1926). Apprenticed to an architect. Worked for some years in Germany. An admirer of Japanese art, its influence may be traced in his work. R.W.S., 1891. Exhib. at R.A., etc., 1876 onwards.

FOX, CHARLES (*b.* Falmouth, 1749; *d.* Bath, 1809). Was for a time a bookseller. Travelled considerably. Ptd. miniatures; translated poems from the Persian.

FRANCIA, FRANÇOIS LOUIS THOMAS (*b.* Calais, 1772; *d.* Calais, 1839). Came at an early age to London. Memb. and Secretary of Associated Artists in Water Cols. Ptd. landscs. and shore scenes. Exhib. at R.A., 1795-1822.

FRASER, ALEXANDER, R.S.A. (*b.* Woodcockdale, 1828; *d.*, Musselburgh, 1899). Son of a ptr. A.R.S.A. 1858; R.S.A., 1862. Ptd. landscs. Exhib. at R.A., R.B.A., etc., till 1899.

FRASER, CLAUD LOVAT (*b.* London, 1890; *d.* Sandgate, 1921). Stud. under W. R. Sickert. Illus. booklets and broadsides. Theatrical designer, notably the 'Beggar's Opera.'

FREEBAIRN, ROBERT (*b.* 1765; *d.* Marylebone, 1808). Pupil of Richard Wilson. Ptd. landscs. Assoc. of O.W.C.S. Exhib. at R.A., B.I., and O.W.C.S., 1782-1803.

FRIPP, ALFRED DOWNING, R.W.S. (*b.* 1822; *d.* Hampstead, 1895; *bd.* Rushton, Dorset). Bro. of G. A. Fripp, and grandson of Nicholas Pocock. Came to London, 1840. Stud. of R.A., 1842. Memb. and Sec. of O.W.C.S. Ptd. landscs. and figures. Exhib. at O.W.C.S., etc., from 1842.

FRIPP, CHARLES EDWIN, A.R.W.S. (*b.* 1854; *d.* Montreal, 1906). Ptd. figures, military subjects, etc. Exhib. from 1880 at R.A., O.W.C.S., etc.

FRIPP, GEORGE ARTHUR, R.W.S. (*b.* Bristol, 1813; *d.* Hampstead, 1896; *bd.* Highgate). Bro. of A. D. Fripp, and grandson of Nicholas Pocock. Pupil of J. B. Pyne and Samuel Jackson; stud. in Italy. Memb. and Sec. of O.W.C.S. Ptd. portraits and landscs. Exhib. at O.W.C.S., etc., from 1837.

FUGE, JAMES (*d.* 1838). Memb. of N.W.C.S. Ptd. landscs. Exhib. at B.I., S.B.A., and N.W.C.S., 1832-8.

FULLEYLOVE, JOHN, R.I. (*b.* Leicester, 1847; *d.* Hampstead, 1908). Articled to a firm of architects. R.W.S. 1879. V.P. of Inst. of Oil Ptrs. Ptd. views of towns and buildings. Exhib. from 1871 at R.A., R.I., R.B.A., etc.

FURNISS, HARRY (*b.* Wexford, 1854; *d.* Hastings, 1925). Son of a civil engineer (a Yorkshireman). Stud. at Hibernian Academy. Worked for the *Illustrated London News*, etc.; began to draw for *Punch*, 1880. Illus. the works of Dickens, Thackeray and others; known chiefly as a caricaturist.

FUSELI, HENRY, R.A. (*b.* Zurich, 1741; *d.* Putney Heath, 1825; *bd.* St. Paul's Cath.). Son of J. C. Füssli, a ptr. Came to England 1763 [?]. Stud. for 9 years in Italy; returning to England, 1779. A.R.A., 1788; R.A., 1790; Prof. of Ptg., 1799; Keeper of R.A., 1804. Ptd. mythological and poetical subjects in oils and water-cols. Exhib. at R.A., Incorp. S.A., and B.I., 1774-1825.

GAINSBOROUGH, THOMAS, R.A. (*b.* Sudbury, Suffolk, 1727; *d.* London, 1788; *bd.* Kew). Son of a crape maker. Educ. at Sudbury. Went to London, 1741. Pupil of Francis Hayman; stud. at St. Martin's Lane Acad. Returned to Sudbury, 1745; moved to Ipswich about 1746; and to Bath, 1760. Married Margaret Burr, natural daughter of Henry, Duke of Beaufort, who settled £200 a year on her. R.A., 1768. Settled in London, 1774. Ptd. landscs. and portraits, chiefly in oils. Exhib. at Incorp. S.A., Free S.A., and R.A., 1761-83.

GANDY, JOSEPH MICHAEL, A.R.A. (*b.* 1771; *d.* 1843). Pupil of Jas. Wyatt; stud. of R.A. Gold Medallist of R.A., 1790. Went to Rome, 1794. Ptd. architectural subjects and classical compositions. A.R.A., 1803. Exhib. at R.A., 1789–1838.

GARDELLE, THEODORE (*b.* Geneva, 1722; *d.* London, 1761). Miniature ptr. Studied at Paris. Practised in Paris, Geneva, Brussels, and London. Executed as a murderer.

GARDNOR, REV. JAMES (*b.* 1729; *d.* Battersea, 1808). Ptd. landscs. and a few portraits. Worked in oils and water-cols. Vicar of Battersea. Exhib. at Incorp. S.A. and R.A., 1763–96.

GARRARD, GEORGE, A.R.A. (*b.* 1760; *d.* Brompton, 1826). Pupil of S. Gilpin, R.A. Stud. R.A. Schs. Animal ptr. in oils and water-cols., and sculptor. A.R.A., 1802. Exhib. at R.A., B.I., and S.B.A., 1781–1826.

GASTINEAU, HENRY (*b. 1791 [?]; d. Camberwell, 1876*). Memb. of O.W.C.S. Ptd. landscs. Exhib. at R.A., O.W.C.S., etc., 1812–75.

GEIKIE, WALTER (*b.* Edinburgh, 1795; *d.* Edinburgh, 1837). Stud. at Trustees' Acad., Edinburgh. Ptd. landscs. Assoc. of Scottish Acad., 1831; Memb. 1834. Exhib. at R.A., 1818 and 1835.

GENDALL, JOHN (*b.* Exeter, 1790; *d.* Exeter, 1865). Employed by Ackermann as a lithographer, etc. Ptd. landscs. in oils and water-cols. Exhib. at R.A., 1818–63.

GEORGE, SIR ERNEST, R.A. (*b.* London, 1839; *d.* London 1922). Stud. R.A. Schs. Practised as an architect; produced many water col. drawings; was also an etcher. A.R.A., *1910*; R.A., *1917*. P.R.I.B.A., 1908. Knighted, 1911.

GERBIER, SIR BALTHAZAR (*b.* Middelburg, 1592; *d.* 1667; *bd.* Hampstead Marshall, Berks.). Adventurer, architect, courtier, diplomatist, writer. Went to Spain with Prince Charles, 1623. Knighted, 1628. Ptd. miniatures.

GESSNER, JOHANN CONRAD (*b.* Zurich, 1764; *d.* Zurich, 1826). Son of S. Gessner, the poet. Worked in Italy, England (1796–1804), and Switzerland. Ptd. horses and military subjects. Exhib. at R.A., 1799–1803.

GETHIN, PERCY FRANCIS, 2nd Lieut. (*b.* 1875; Killed in France, 1916). Stud. in Paris. Taught at Liverpool Sch. of Art and the London County Council Central Technical Schs.

GIBSON, PATRICK (*b.* abt. 1782, *d.* 1829). Landsc. ptr., etcher and writer on art; pupil of Alexander Nasmyth; worked in London and Edinburgh, ptg. landscs. in oil and water-col. Foundation memb. of R.S.A., 1826.

GIBSON, RICHARD (*b.* Cumberland, 1615; *d.* London, 1690; *bd.* St. Paul's, Covent Garden). Known as 'Gibson the Dwarf'; pupil of F. Cleyn; married a dwarf. Ptd. miniatures and copies of pictures by Lely.

GIBSON, SUSAN PENELOPE. *See* Rose, Mrs.

GIBSON, WILLIAM (*b.* 1664; *d.* St. Giles'-in-the-Fields, 1702). Nephew and pupil of Gibson the Dwarf; also a pupil of Lely. Ptd. miniatures and copied pictures by Lely.

GILBERT, JOHN. Memb. of N.W.C.S., 1837.

GILBERT, SIR JOHN, R.A., P.R.W.S. (*b.* Blackheath, 1817; *d.* Blackheath, 1897; *bd.* Lewisham). Son of an estate agent. Pupil of George Lance. Ptd. historical scenes and subjects in oil and water-cols. Executed many book-illns. A.R.A., 1872; R.A., 1876. Exhib. at R.A., B.I., R.B.A., O.W.C.S., etc., from 1836.

GILES, JAMES WILLIAM, R.S.A. (*b.* Glasgow, 1801; *d.* Aberdeen, 1870). Pupil of his father, an artist; stud. in Italy. Ptd. landscs. (Highland scenery, etc.) and animals. Memb. of Scottish Acad., 1830. Exhib. at R.A., B.I., and S.B.A., 1830–68.

GILFILLAN, JOHN ALEXANDER. Prof. of ptg. at the Andersonian Univ., Glasgow, 1830–40. Emigrated to New Zealand.

GILLIES, MISS MARGARET, A.R.W.S. (*b.* London, 1803; *d.* Crockham Hill, Kent, 1887). Brought up at Edinburgh. Stud. art in London and Paris. Lady Memb. of O.W.C.S. Ptd. miniatures and domestic and romantic subjects. Exhib. at R.A., O.W.C.S., etc., 1842–87.

GILLRAY, JAMES (*b.* 1757; *d.* London, 1815). Apprenticed to an heraldic engraver. Stud. of R.A. Best known for his political and satirical caricatures.

GILPIN, SAWREY, R.A. (*b.* Carlisle, 1733; *d.* Brompton, 1807). Pupil of Samuel Scott. Ptd. animals and landscs. Pres. of Incorp. S.A. A.R.A., 1795; R.A., 1797. Exhib. at Incorp. S.A. and R.A., 1762–1807.

GILPIN, REV. WILLIAM, M.A. (*b.* nr. Carlisle, 1724; *d.* and *bd.* Boldre, 1804). Brother of Sawrey Gilpin. Educ. at Oxford. Ptd. landscs.

GILPIN, WILLIAM SAWREY (*b.* 1762; *d.* Sedbergh, Yorks., 1843). Son of Sawrey Gilpin. First Pres. of O.W.C.S. Ptd. landscs. Exhib. at R.A. and O.W.C.S., 1800–15.

GIRTIN, THOMAS (*b.* Southwark, 1775; *d.* London, 1802; *bd.* St. Paul's, Covent Garden). Son of a rope maker. Apprenticed to Edward Dayes. Befriended by Dr. Monro. Friend of Turner. Ptd. landscs. Exercised great influence on water-col. ptg. Exhib. at R.A., 1794–1801.

GLENNIE, ARTHUR, R.W.S. (*b.* Dulwich Grove, 1803; *d.* Rome, 1890). Taught by Samuel Prout. Settled at Rome, 1855. Exhib. at O.W.C.S., 1837–90.

GLINDONI, HENRY GILLARD, A.R.W.S. (*b.* 1852; *d.* 1912). Genre ptr. Exhib. at R.A., R.W.S., and R.B.A. Elected A.R.W.S., 1883.

GLOVER, JOHN (*b.* Houghton-on-the-Hill, 1767; *d.* Launceston, Tasmania, 1849). Son of a farmer. Self-taught in art. Came to London, 1804; and helped to found the O.W.C.S., of which he twice became the Pres. Ptd. landscs. in oils and water-cols. Helped to found the S.B.A., 1824. Went to Australia, 1831. Exhib. at R.A., B.I., S.B.A., and O.W.C.S., 1795–1832.

GOFF, COLONEL ROBERT CHARLES, R.E. (*b.* 1837; *d.* La Tour de Peitz, Vevey, 1922). Lived for several years at Florence and in Switzerland, where he produced many water-col. drawings and etchings.

GOLDICUTT, JOHN (*b.* 1793; *d.* London, 1842). Stud. R.A. and Paris. Made architectural drawings of buildings in Italy, etc. Exhib. 1810–42.

GOODALL, EDWARD ANGELO, R.W.S. (*b.* London, 1819; *d.* London, 1908). Son of Edward Goodall, landsc. engraver. Artist to the Schomburgh Guiana boundary expedition, 1841; artist correspondent to the *Illustrated London News* in the Crimea, 1854. Ptd. landscs., interiors, figures. Exhib. from 1841 at R.A., B.I., O.W.C.S., etc.

GOODALL, FREDERICK, R.A., H.R.I. (*b.* 1822; *d.* London, 1904). Son of an engraver. Ptd. village scenes, Biblical subjects, English and Eastern landscs., etc. A.R.A., 1852; R.A., 1863; H.R.A., 1902. Exhib. at R.A., B.I., R.B.A., etc., from 1838.

GOODALL, WALTER, R.W.S. (*b.* London, 1830; *d.* Clapham, nr. Bedford, 1889). Son of E. Goodall, engraver. Stud. at Govt. Sch. of Design and at R.A. Schs. Ptd. scenes from rural life. Exhib. at R.A. and O.W.C.S., 1852–84.

GOODWIN, EDWARD. Ptd. Welsh views and other landscs. Foundation Memb. of Liverpool Acad., 1810. Exhib. at R.A. (1801–8), and at O.W.C.S. (1814 and 1815).

GORE, SPENCER FREDERICK (*b.* 1878; *d.* 1914). Stud. Slade Sch. Landsc. ptr., influenced by Lucien Pissaro and Sickert. Member of the London Group. Settled at Richmond shortly before his death, and ptd. much of the neighbourhood.

GOULD, SIR FRANCIS CARRUTHERS (*b.* Barnstaple, 1844; *d.* 1925). Son of an architect. Started as a bank clerk, afterwards a member of the Stock Exchange. Caricaturist. Worked for ***Punch*** and ***Westminster Gazette*** as cartoonist.

GOULDSMITH, MISS HARRIETT (Mrs. Arnold) (*b.* 1786; *d.* 1863). Ptd. landscs. in oils and water-cols. Lady Memb. of O.W.C.S. Exhib. at R.A., B.I., S.B.A., and O.W.C.S., 1809–55.

GOUPY, JOSEPH (*b.* Nevers; *d.* London, 1763). Came to London when young; became a popular drawing master. Ptd. miniatures, figure subjects, theatrical scenery, landscs., and copies after Italian masters. Exhib. at Incorp. S.A.

GOW, ANDREW CARRICK, R.A. (*b.* London, 1848; *d.* London, 1920). Stud. at Heatherley's. Ptd. principally historical subjects. A.R.A., 1881; R.A., 1891; R.I., 1868. Exhib. at R.A., etc., from 1866.

GRACE, JAMES EDWARD, R.B.A. (*b.* 1851; *d.* Bedford Park, 1908). Stud. at Liverpool Institute and South Kensington. Drew book-illns., ptd. landscs. Exhib. at R.A., R.B.A., Grosvenor Gallery, etc., 1871–1907.

GRATTON, GEORGE (*b.* Dublin, 1787; *d.* Cullenwood, 1819). Stud. Dublin Soc. Schs. Ptd. genre subjects and topographical views. Exhib. at Dublin, R.A. and B.I., 1801–13.

GREEN, AMOS (*b.* Halesowen, 1735; *d.* York, 1807). Bro. of Benjamin Green, the engraver. Settled at Bath circ. 1757. Ptd. flowers, fruit, and landscs. Exhib. at Incorp. S.A., 1760–5.

GREEN, BENJAMIN RICHARD (*b.* London, 1808; *d.* London, 1876). Son of Jas. Green, portrait ptr., and of Mary Green, miniature ptr. Stud of R.A. Ptd. miniatures, interiors, etc. Memb. of N.W.C.S. Exhib. at R.A., S.B.A., N.W.C.S., etc., 1832–76.

GREEN, CHARLES, R.I. (*b.* 1840; *d.* Hampstead, 1898). Pupil of J. W. Whymper. Drew for *Once a Week*, *Graphic*, etc. Illustrated Dickens. Ptd. genre scenes, etc., in oils and water-cols. Memb. of Inst. of Ptrs. in Oil Cols. Exhib. at R.A., The Inst., etc., from 1862.

GREEN, H. TOWNELEY, R.I. (*b.* 1836; *d.* 1899). Brother of Chas. Green, R.I. Produced water-cols. and black-and-white drawings. Memb. of Inst. of Ptrs. in Oil Cols. Exhib. at R.A., R.B.A., and The Inst., 1855–99.

GREEN, JAMES (*b.* Leytonstone, 1771; *d.* Bath, 1834; *bd.* Wolcot Church). Son of a builder. Ptd. water-col. portraits, etc. Memb. and Treas. of Associated Artists in Water Cols. Exhib. at R.A., B.I., S.B.A., etc., 1792–1834.

GREEN, MRS. JAMES (*née* Mary Byrne) (*b.* 1776; *d.* 1845; *bd.* Kensal Green). Second daughter of William Byrne, landsc. engraver; married James Green, portrait ptr. Memb. of Associated Artists in Water Cols. Ptd. miniature portraits and copies after Reynolds and Gainsborough. Exhib. at R.A., B.I., etc., 1795–1845.

GREEN, WILLIAM (*b.* Manchester, 1761; *d.* Ambleside, 1823; *bd.* Grasmere). Stud. aquatint engraving in London. Settled in the north, and ptd. views of the Lake District, some of which he engraved. Exhib. at R.A., etc., 1797–1811.

GREENAWAY, KATE, R.I. (*b.* Hoxton, 1846; *d.* and *bd.* Hampstead, 1901). Daughter of a wood engraver. Stud. at Islington Sch. of Art, Heatherley's, and Slade Sch. Drew for *Little Folks* and other periodicals. Friend of Ruskin. Ptd. water-cols. dealing with child life. Illus. books for children. Exhib. at R.A., R.B.A., The Inst., etc., from 1868.

GREGORY, CHARLES, R.W.S. (*b.* 1849; *d.* 1920). A genre ptr. A.R.W.S., 1882; R.W.S., 1883. Water cols. by him in Liverpool and Melbourne Art Galls.

GREGORY, EDWARD JOHN, R.A., P.R.I. (*b.* Southampton, 1850; *d.* Gt. Marlow, 1909). Entered the drawing office of the P. and O. Steamship Co., 1865. Joined with Herkomer in 1869, the South Kensington Art Sch.; subsequently at R.A. Schs. Worked for the *Graphic*. A.R.A., 1883; R.A., 1898. Pres. of R.I., 1898. Exhib. at R.A., etc., 1870 onwards.

GRESSE, JOHN ALEXANDER (*b.* London, 1741; *d.* London, 1794). Of Swiss extraction. Ptd. miniatures and landscs. Was a fashionable drawing master. Exhib. at Incorp. S.A. and Free S.A 1763–8.

GRIFFITH, MOSES (*b.* in Carnarvonshire, 1749; *living* in 1809). Servant of Pennant, the antiquary. Stud. at Sch. of Incorp. S.A., 1771. Ptd. landscs.

*GRIMALDI, WILLIAM* (*b.* Middlesex, 1751; *d.* Pimlico, 1830). Stud. under Worlidge and at Paris; practised miniature ptg. in enamel and on ivory at Paris and in various towns in England. Miniature ptr. to George III. and George IV. Exhib. at R.A., etc., 1768–1830.

GRIMM, SAMUEL HIERONYMUS (*b.* Burgdorf, Berne, 1733; . London, 1794). Son of a notary. Settled in London, 1765. Ptd. landscs. and mythological subjects. Exhib. at R.A., Incorp. S.A., and Free S.A., 1769–93.

GRISET, ERNEST HENRY (*b.* France, 1844; *d.* 1907). Drew animals and book-illns. Exhib. in 1871.

GROGAN, NATHANIEL (*b.* Cork, abt. 1740; *d.* Cork, 1807). Served in the army in the American war. Ptd. landscs. and humorous subjects. Exhib. at Free S.A., 1782.

GÜLICH, JOHN PERCIVAL, R.I. (*b.* Wimbledon, 1865; *d.* 1899). Educ. at Charterhouse. Ptr., black-and-white artist, etcher, and musician. Drew for *Graphic*, etc. Exhib. at R.A., R.B.A., and R.I., from 1890.

HAAG, CARL, R.W.S. (*b.* Erlangen, 1820; *d.* Oberwesel, 1915). Stud. Nuremburg and Munich. Came to England, 1847. Stud. R.A., 1848. Memb. O.W.C.S., 1853. Exhib. at R.A., O.W.C.S., 1849–88.

HADEN, SIR FRANCIS SEYMOUR, P.R.E. (*b.* London, 1818; *d.* Woodcote Manor, nr. Alresford, 1910). Educ. at University Coll., London. Fellow of Royal Coll. of Surgeons, 1857. Stud. in Paris. After return to London took up etching as a recreation. Knighted, 1894. Founder of Soc. of Painter-Etchers, 1880.

HADFIELD, MISS MARIA LOUISA CATHERINE CECILIA. *See* Cosway, Mrs.

HAGHE, LOUIS, P.R.I. (*b.* Tournai, 1806; *d.* London, 1885). Son of an architect. Came early to England. Ptd. scenes in old towns of Belgium and France, etc. Gold medal at Paris for lithographs, 1834. Exhib. at B.I. and N.W.C.S., 1835–84.

HAINES, WILLIAM (*b.* Bedhampton, Hants., 1778; *d.* East Brixton, 1848). Ptd. miniatures and water-col. portraits. Exhib. at R.A., B.I., O.W.C.S., and S.B.A., 1808–40.

*HAINES, WILLIAM HENRY* (*b.* London, 1812; *d.* 1884). Ptd. genre scenes and landscs. Exhib., sometimes as 'William Henry,' at R.A., B.I., S.B.A., etc., 1843–84.

HAITÉ, GEORGE CHARLES, R.I. (*b.* Bexley Heath, 1855; *d.* 1924). Son of a designer. Worked in black-and-white for magazines; designed cover of *Strand Magazine*. Pres. of several art societies. Exhib. at R.A., R.I., etc., 1883 onwards.

HALFPENNY, JOSEPH (*b.* Bishopsthorpe [?], Yorks, 1748; *d.* York, 1811). Son of a gardener. Apprenticed to a house ptr. Became a teacher of drawing. Drew portraits and Biblical and architectural subjects. Exhib. at R.A., 1805–8.

HALKETT, GEORGE ROLAND (*b.* Edinburgh, 1855; *d.* Kensington, 1918). Stud. in Paris. Caricaturist; author and artist of the 'Irish Green Book' (1887); contributor to *Punch;* editor of *Pall Mall Magazine.*

HALL, GEORGE LOTHIAN (*b.* 1825; *d.* 1888). Ptd. landscs. and coast scenes. Exhib. at R.A., S.B.A., etc., 1856–78.

HALL, SYDNEY PRIOR, M.A., M.V.O. (*b.* Newmarket, 1842; *d.* 1922). Artist of *Graphic* during Franco-German War, 1870. Accompanied several members of the Royal Family on foreign tours from 1875 to 1901. Known as a ptr. of Court ceremonials.

HALSWELLE, KEELEY, R.I., A.R.S.A. (*b.* 1832; *d.* 1891). A.R.S.A., 1865. Ptd. historical subjects, landscs., and genre. Exhib. at R.A., R.B.A., R.I., etc., 1862–91.

HAMILTON, WILLIAM, R.A. (*b.* Chelsea, 1751; *d.* London, 1801). Stud. in Italy under Zucchi, and from 1769 at R.A. Ptd. portraits and historical and subject pictures. A.R.A., 1784; R.A., 1789. Exhib. at R.A., 1774–1801.

HANDASYDE, CHARLES. Ptd. miniatures on ivory and in enamel; executed etchings and mezzotints. Exhib. at Incorp. S.A., etc., 1760–76.

HARDING, GEORGE PERFECT (*d.* Lambeth, 1853). Son of Sylvester Harding. Ptd. miniatures and water-col. copies of English historical portraits; illus. historical and antiquarian works. Exhib. at R.A. and S.B.A., 1802–40.

HARDING, JAMES DUFFIELD (*b.* Deptford, 1797; *d.* Barnes, 1863). Had a few lessons from Samuel Prout. Worked with John Pye, the engraver. Memb. of O.W.C.S. Lithographer. Ptd. landscs. in oils and water-cols. Exhib. at R.A., B.I., S.B.A., O.W.C.S., etc., 1811–61.

HARDING, SYLVESTER (*b.* Newcastle-under-Lyme, 1745; *d.* London, 1809). Came to London, 1775. Ptd. miniatures. Exhib. at R.A., 1777–1802.

HARDWICK, JOHN JESSOP, A.R.W.S. (*b.* Beverley, 1832; *d.* Thames Ditton, 1917). In early days worked for the *Illustrated London News* and other magazines. Later stud. under Redgrave, Rossetti, and Ruskin. Ptd. landscs. and flowers. A.R.W.S., 1860. Exhib. at R.A., R.W.S., 1850 onwards.

HARDWICK, WILLIAM NOBLE (*b.* 1805; *d.* 1865). Memb. of N.W.C.S. Ptd. landscs. Resided from 1838 at Bath. Exhib. at R.A., B.I., S.B.A., and N.W.C.S., 1829–64.

HARDY, DUDLEY, R.I. (*b.* Sheffield, 1867; *d.* London, 1922). Stud. Dusseldorf, Antwerp, and Paris. A versatile artist, best known for humorous black-and-white drawings and for poster work.

HARDY, JAMES, JUN., R.I. (*b.* 1832; *d.* 1889). Ptd. moorland landscs., sporting scenes, game, etc. Exhib. at R.A., B.I., S.B.A., N.W.C.S., etc., 1853–88.

HARDY, THOMAS BUSH, R.B.A. (*b.* Sheffield, 1842; *d.* London, 1897). Travelled in Holland and Italy. Memb. of S.B.A., 1884. Ptd. marine subjects. Exhib. at R.A., R.B.A., N.W.C.S., etc., from 1870.

HARGITT, EDWARD, R.I. (*b.* Edinburgh, 1835; *d.* 1895). Pupil of Horatio MacCulloch. Ptd. landscs. Memb. of Inst. of Ptrs. in Oil Cols. Exhib. at R.A., R.I., etc., 1853–81.

HARGREAVES, GEORGE (*b.* 1797; *d.* 1870). Son of Thos. Hargreaves. Ptd. miniatures. Memb. of S.B.A., 1823; Assoc. of Liverpool Acad., 1822; Memb., 1823–31. Exhib. at S.B.A., 1824–34.

HARGREAVES, THOMAS (*b.* Liverpool, 1775; *d.* Liverpool, 1846). Came to London, 1793. Articled to Sir T. Lawrence; worked at first in oils; returned to Liverpool, and practised as a miniature ptr. Memb. of Liverpool Acad. and S.B.A., 1823. Exhib. at R.A. and S.B.A., 1798–1831.

HARKER, JOSEPH CUNNINGHAM (*b.* Manchester, 1855; *d.* Hampstead, 1927). Son of an actor. Apprenticed to T. W. Hall, scene-ptr. Known as a ptr. of theatrical scenery and panorama pictures.

HARLEY, GEORGE (*b.* 1791; *d.* London, 1871). Drawing master. Ptd. landscs. Exhib. at R.A., 1817, and elsewhere till 1865.

HARLOW, GEORGE HENRY (*b.* London, 1787; *d.* London, 1819). Stud. under Sir Thomas Lawrence. Exhib. at R.A., 1804–18, mainly portraits; produced some historical ptgs.

HARRIOTT, WILLIAM HENRY (*d.* London, 1839). Son of Major T. Harriott, of the E. India Co., who resided at Mortlake. His name first appears in the R.A. catalogue, 1811. He worked in various styles, many of his drawings imitating closely the styles of Prout, J. S. Cotman, and Francia. Exhib. at R.A., R.B.A., etc., 1811–37.

HARRIS, MRS. (*née* Fanny Rosenberg) (*b.* 1822; *d.* 1873). Ptd. domestic subjects. Memb. of The Inst. Exhib. at R.A. and The Inst., 1845–72.

HARRISON, GEORGE HENRY (*b.* Liverpool, 1816; *d.* Paris, 1846). Son of Mary Harrison, a flower ptr. Ptd. landscs. and genre. Assoc. of O.W.C.S. Resided for some years at Paris. Exhib. at R.A., O.W.C.S., etc., 1840–6.

HARRISON, MRS. GEORGE HENRY (*née* Mary P. Rossiter) (*b.* Liverpool, 1788; *d.* 1875). Daughter of a hat manufacturer. Ptd. flowers and fruit. Memb. of N.W.C.S. Exhib. at R.A., B.I., S.B.A., and N.W.C.S., 1833–75.

HART, SOLOMON ALEXANDER, R.A. (*b.* Plymouth, 1806; *d.* London, 1881). Son of a goldsmith. Apprenticed to Samuel Warren, engraver. Stud. of R.A., 1823. Ptd. views, historical subjects, portraits, etc. A.R.A., 1835; R.A., 1840; Prof. of Ptg., 1854–63; Librarian, 1865–81. Exhib. at R.A., B.I., S.B.A., and N.W.C.S., 1826–81.

HARTLAND, HENRY ALBERT (*b.* Mallow, co. Cork, 1840; *d.* Waterloo, Liverpool, 1893). Son of a landsc. gardener. Ptd. landscs. Exhib. at R.A., S.B.A., etc., 1868–89.

HARVEY, SIR GEORGE, P.R.S.A. (*b.* St. Ninian's, Perths., 1806; *d.* Edinburgh, 1876). Apprenticed to a bookseller. Stud. at Trustees' Acad. Assoc. of Scottish Acad., 1826; Memb., 1830; P.R.S.A., 1864–76. Ptd. historical subjects, genre, and landscs. Exhib. at R.A., etc.

HASSELL, EDWARD (*d.* Lancaster, 1852). Memb. of S.B.A., 1841. Ptd. landscs. Exhib. at R.A., B.I., and S.B.A., 1827–52.

HAVELL, WILLIAM (*b.* Reading, 1782; *d.* Kensington, 1857; *bd.* Kensal Green). Son of a drawing master. Memb. of O.W.C.S. Went to China; also spent several years in India (1817–25). Ptd. landscs. in oils and water-cols. Exhib. at R.A., O.W.C.S., B.I., and S.B.A., 1804–57.

HAY, THOMAS MARJORIBANKS, R.S.W. (*d.* 1921). Exhib. at R.A., etc., from 1885.

HAYES, EDWIN, R.H.A., R.I. (*b.* Bristol, 1820; *d.* London, 1904). Stud. Dublin Soc. Schs. Ptd. landscs. Exhib. at R.A., B.I., R.B.A., R.I., etc., from 1854.

HAYES, FREDERICK WILLIAM (*b.* New Ferry, Cheshire, 1848; *d.* London, 1918). One of the founders of the Liverpool Water Col. Soc. Exhib. at R.A., etc., 1872–1917.

HAYES, MICHAEL ANGELO, R.H.A. (*b.* Waterford, 1820; *d.* Dublin, 1877). Son of Edward Hayes, R.H.A. Assoc. of N.W.C.S.; R.H.A., 1854; Sec., 1856–70; Memb. of Inst. of Oil Ptrs. Ptd. military subjects in oils and water-cols. Exhib. at R.H.A., N.W.C.S., etc., 1840–77.

HAYES, WILLIAM. Ptd. birds, etc., in latter part of the 18th century.

HAYTER, SIR GEORGE (*b.* London, 1792; *d.* Marylebone, 1871). Son of Charles Hayter, portrait ptr. Stud. of R.A. Memb. of Associated Artists in Water Cols. Knighted, 1842. Ptd. miniatures, oil portraits and historical groups, etc. Exhib. at R.A., B.I., etc., 1809–59.

HAZLEHURST, THOMAS (*d.* 1820). Miniaturist. Pupil of Sir J. Reynolds. Worked from about 1760. Practised at Liverpool.

HAZLITT, JOHN (*b.* Wem, 1768; *d.* Stockport, 1837). Brother of Wm. Hazlitt, the writer. Ptd. miniatures. Exhib. at R.A. and B.I., 1788–1819.

HEAPHY, MISS ELIZABETH. *See* Murray, Mrs. Henry John.

HEAPHY, THOMAS, SEN. (*b.* London, 1775; *d.* London, 1835). Apprenticed to an engraver. Memb. of O.W.C.S. First Pres. of S.B.A. Ptd. portraits and genre subjects. Exhib. at R.A., B.I., S.B.A., O.W.C.S., and N.W.C.S., 1797–1835.

HEARNE, THOMAS (*b.* Brinkworth, 1744; *d.* London, 1817; *bd.* Bushey). Apprenticed to W. Woollett, the engraver. Visited the Leeward Islands, 1771. Ptd. landscs. and topographical views. Exhib. at R.A., Incorp. S.A., and Free S.A., 1765–1806.

HEATH, WILLIAM (*b.* 1795; *d.* Hampstead, 1840). Ptd. subject pictures and humorous domestic subjects.

HEMY, CHARLES NAPIER, R.A., R.W.S., R.I. (*b.* Newcastle-on-Tyne, 1841; *d.* Falmouth, 1917). Son of a musician. When young went to Australia, returning to England, 1852. Stud. under W. Bell Scott at Newcastle; Antwerp, under Baron Henri Leys. Ptd. marine subjects. A.R.A., 1898; R.A., 1910. Exhib. at R.A., etc., 1863 onwards.

HENDERSON, JOSEPH, R.S.W. (*b.* Stanley, Perths., 1832; *d.* Ballantrae, Ayrshire, 1908). Stud. at Trustees' Acad., 1849–53. Ptd. marine subjects. Exhib. at Glasgow, and at R.A., R.B.A., etc., 1871–86.

HERBERT, ALFRED (*d.* 1861). Son of a Thames waterman. Self-taught in art. Ptd. marine and river scenes. Exhib. at R.A., B.I., and S.B.A., 1844–60.

HERBERT, ARTHUR JOHN (*b.* 1834; *d.* in Auvergne, 1856). Pupil of his father, J. R. Herbert; stud. of R.A. Ptd. subject pictures. Exhib. at R.A., 1855–6.

HERBERT, JOHN ROGERS, R.A. (*b.* Maldon, Essex, 1810; *d. Kilburn, 1890). Stud. of R.A., 1826. A.R.A., 1841; R.A., 1846;* H.R.A., 1886. Ptd. portraits, Italian and religious subjects, etc. Hon. Memb. of R.I. Exhib. at R.A., B.I., etc., 1830–89.

HERDMAN, ROBERT, R.S.A., R.S.W. (*b.* Rattray, Perths., 1829; *d.* Edinburgh, 1888). Son of a minister. Stud. at Trustees' Acad.; pupil of Lauder; stud. in Italy. A.R.S.A., 1858; R.S.A., 1863. Ptd. portraits, genre, and Scriptural subjects, chiefly in oils. Exhib. at R.A. and B.I., 1861–87, and in Scotland.

HERDMAN, WILLIAM GAWIN (*b.* Liverpool, 1805; *d.* Liverpool, 1882). Ptd. topographical subjects in oils and water-cols.; taught drawing at Liverpool; was also an author. Assoc. of Liverpool Acad., 1836; Memb., 1838; Secretary, 1845–7; retired, 1858. Exhib. at R.A., Liverpool, etc.

HERING, GEORGE EDWARDS (*b.* London, 1805; *d.* London, 1879; *bd.* Highgate). Son of a bookbinder. Stud. at Munich and Venice. Ptd. Italian views and lake scenery. Exhib. at R.A., B.I., etc., 1836– 9.

HERKOMER, SIR HUBERT VON, R.A., R.W.S. (*b.* Waal, Bavaria, 1849; *d.* Budleigh Salterton, Devon, 1914). Son of a master-joiner; parents emigrated to America, 1851; came to England, 1857. Stud. at South Kensington. Slade Prof. of Ptg., Oxford. Did much black-and-white work for *Graphic* and *Fun* in early days. A.R.W.S., 1893; R.W.S., 1894; A.R.A., 1879; R.A., 1890; Knighted, 1907. Exhib. at R.A., etc., 1873 onwards.

HERRING, JOHN FREDERICK (*b.* 1815; *d.* Cambridge, 1907). Carried on the family tradition as a ptr. of animals and farmyard scenes. Exhib. at R.A., 1863–73.

HEWETT, SIR PRESCOTT GARDINER, BART., F.R.S., H.R.W.S. (*b.* 1812; *d.* 1891). Held important surgical appointments. Ptd. landscs. Exhib. at O.W.C.S.

HEWLETT, JAMES (*b.* 1768; *d.* Isleworth, 1836). Flower ptr. at Bath, etc. Memb. of Associated Artists in Water Cols. Exhib. at R.A., B.I., S.B.A., etc., 1799–1828.

HICKEY, THOMAS (*b.* Dublin, *fl.* 1760–1792). Stud. in Dublin and Rome; practised as a portrait ptr. in London and Bath. Visited India and China.

HICKS, LILBURNE (*d.* 1861). Memb. of N.W.C.S. Ptd. genre. Exhib. at R.A., S.B.A., and N.W.C.S., 1830–60.

HILES, FREDERICK JOHN (BARTRAM) (*b.* Bristol, 1872; *d.* Clifton, 1927). Lost both arms in a street accident when a boy; ptd. with his mouth. Stud. Bristol and South Kensington. Exhib. at R.A., etc., 1893 onwards.

HILLIARD, LAURENCE (*d.* 1640 [?]). Son of Nicholas Hilliard. Ptd. miniatures.

HILLIARD, NICHOLAS (*b.* Exeter, 1537; *d.* London, 1619; *bd.* St. Martin's-in-the-Fields). Son of a High Sheriff of Devon. Apprenticed to a jeweller and goldsmith. Limner to Queen Elizabeth. Ptd. *miniatures on card and vellum.*

HILLS, ROBERT (*b.* Islington, 1769; *d.* London, 1844; *bd.* Kensal Green). Instructed by John Gresse. Early Memb. of O.W.C.S. Ptd. animals. Executed many etchings. Exhib. at R.A., B.I., and O.W.C.S., 1791–1844.

HINE, HENRY GEORGE, V.P.R.I. (*b.* Sussex, 1811; *d.* Hampstead, 1895). Apprenticed to an engraver. Worked at Rouen, Brighton, etc. Drew for *Punch, Illustrated London News*, etc. Ptd. landscs. Exhib., chiefly at N.W.C.S. (R.I.), from 1856.

HINE, WILLIAM EGERTON (*d.* Haslemere, 1926). Stud. London and Paris. Art master at Harrow School for 30 years from 1892. Ptd. principally landscs. Exhib. at R.A., 1873-1920.

HIXON, JAMES THOMPSON (*b.* 1836; *d.* Capri, 1868; *bd.* Naples). Assoc. of N.W.C.S. Ptd. Eastern subjects. Exhib. at B.I., S.B.A., N.W.C.S., etc., 1856–67.

HOARE, PRINCE (*b.* Bath, 1755; *d.* Brighton, 1834). Son of William Hoare, R.A. Stud. at R.A. Visited Rome, 1776; stud. there under Mengs. Appointed hon. foreign secretary to the R.A. Dramatic author. Exhib. at R.A., 1781–2.

HODGES, WILLIAM, R.A. (*b.* London, 1744; *d.* Brixham, 1797). Son of a blacksmith. Pupil of R. Wilson. Scene ptr. at Derby. Accompanied Captain Cook on his second voyage. Ptd. landscs. A.R.A., 1786; R.A., 1787. Established a bank at Dartmouth in 1795; but it failed. Exhib. at Incorp. S.A., Free S.A., and R.A., 1766–94.

HODSON, SAMUEL JOHN, R.W.S. (*b.* London, 1836; *d.* 1908). Son of a print seller and publisher. Stud. at Leigh's and R.A. Schs. Memb. of S.B.A. Ptd. views of towns and buildings, with figures, in water-cols. and oils. A.R.W.S., 1880; R.W.S., 1891. Exhib. from 1858 at R.A., R.B.A., O.W.C.S., etc.

HOFLAND, THOMAS CHRISTOPHER (*b.* Worksop, 1777; *d.* Leamington, 1843). Son of a manufacturer. Received instruction from Rathbone, the landsc. ptr. Ptd. botanical subjects, seascapes and landscapes. Foundation Memb. of S.B.A., 1824. Exhib. at R.A., B.I., S.B.A., etc., 1798–1843.

HOGARTH, WILLIAM (*b.* London 1697; *d.* London, 1764; *bd.* Chiswick). Apprenticed to a silversmith; became an engraver and ptr. Son-in-law of Sir J. Thornhill. Ptd. portraits and genre, and satirical and moral subjects, chiefly in oils. Exhib. at Incorp. S.A., 1761.

HOLBEIN, HANS, the younger (*b.* Augsburg, 1497; *d.* London, 1543). Son of a painter. Worked for a time at Basle. Came to England, 1526; returned to Basle, 1528; settled in England about 1531. Ptd. portraits in oil, miniatures, etc.

HOLIDAY, HENRY (*b.* London, 1839; *d.* Hampstead, 1927). Stud. at Leigh's Academy and R.A. Schs. Early impressed by the work of the pre-Raphaelites. Largely occupied with mural ptg., stained glass, mosaic and sculpture; invented a new form of enamel on metal in relief. Exhib. at R.A., etc., 1858 onwards.

HOLL, FRANK, R.A., A.R.W.S. (*b.* London, 1845; *d.* 1888). Son of Francis Holl, A.R.A. Educ. at Univ. Coll. Sch., London. Stud. of R.A. A.R.A., 1878; R.A., 1884. Ptd. genre and portraits. Exhib. at R.A., Grosvenor Gall., etc., 1864–88.

HOLLAND, JAMES (*b.* Burslem, 1800; *d.* London, 1870). Worked as a boy as a flower ptr. on pottery. Came to London, 1819. Ptd. flower pieces and landscs. Made several tours on the Continent. Memb. of S.B.A. (1842–8) and O.W.C.S. Exhib. at R.A., B.I., S.B.A., and O.W.C.S., 1815–69.

HOLLAR, WENCESLAUS (*b.* Prague, 1607; *d.* and *bd.*, Westminster, 1677). Stud. law. Pupil of M. Merian at Frankfort. Came to England, 1637; was abroad, 1645–52. Etcher and engraver. Ptd portraits and landscs.

HOLLINS, JOHN, A.R.A. (*b.* Birmingham, 1798; *d.* London, 1855). Son of a glass ptr. Ptd. miniatures, portraits, historical subjects, landscs., etc. Travelled in Italy, 1825–7. A.R.A., 1842. Exhib. at R.A., B.I., S.B.A., and N.W.C.S., 1819–55.

HOLLOWAY, CHARLES EDWARD, R.I. (*b.* Christchurch, Hants, 1838; *d.* 1897). Worked for a time with William Morris in his productions of stained glass. Ptd. landscs., and executed etchings and lithographs. Exhib. at R.A., R.B.A., R.I., etc., from 1866.

HOLMES, JAMES (*b.* 1777; *d.* 1860). Memb. of Associated Artists in Water Cols., and of O.W.C.S.; also of S.B.A., 1826–48. Ptd. miniatures, portraits, and genre, in oils and water-cols. Exhib. at R.A., S.B.A., O.W.C.S., etc., 1798–1849.

HOLROYD, SIR CHARLES, R.E. (*b.* Leeds, 1861; *d.* 1917). Stud. at Slade Sch., where he assisted Legros. Director of National Gallery, 1906–16. Exhib. at R.A., etc., from 1883.

HOLWORTHY, JAMES (*b.* Bosworth, Leicestershire, 1781; *d.* London, 1841; *bd.* Kensal Green). Original Memb. of O.W.C.S. Ptd. landscs. Exhib. at R.A. and O.W.C.S., 1803–13.

HONE, HORACE, A.R.A. (*b.* London, 1756; *d.* London, 1825). Son of N. Hone, R.A. Ptd. miniatures in water-cols. and enamel, and chalk portraits. A.R.A., 1779. Lived for a time in Dublin. Exhib at R.A., 1772–1822.

HONE, NATHANIEL, R.A. (*b.* Dublin, 1718; *d.* London, 1784; *bd.* Hendon). Self-taught in art. Worked at York, and from 1750 in London. Foundation Memb. of R.A. Ptd. miniatures in water-cols. and enamel. Exhib. at Incorp. S.A. and R.A., 1760–84.

HONE, NATHANIEL, R.H.A. (*b.* Dublin, 1831; *d.* Raheny, Co. Dublin, 1917). Began life as an engineer. Stud. at Paris; became a friend of Corot, Millet, and others of the Barbizon School. Ptd. landscs. Exhib. at R.A., 1869.

HOOK, JAMES CLARKE, R.A. (*b.* Clerkenwell, 1819; *d.* Churt, Surrey, 1907). Stud. at R.A. Schs., 1836. Ptd. historical subjects until 1854, when a complete change of subject followed, betraying some pre-Raphaelite influences. Painted some portraits. Exhib. at R.A., B.I., etc., 1839–1897.

HOPPNER, JOHN, R.A. (*b.* London, 1759; *d.* London, 1810). Stud. at R.A. Schs. Gained gold medal for historical painting, 1782. Known chiefly as a portrait ptr. A.R.A., 1793; R.A., 1795. Exhib. at R.A., 1780–1809.

HOPWOOD, HENRY SILKSTONE, R.W.S. (*b.* Markfield, Leicester, 1860; *d.* Edinburgh, 1914). Stud. Manchester, Antwerp, and at Julian's under Bouguereau and Ferrier. Worked both in oils and water-cols. Ptd. much in France, N. Africa and Australia. A.R.W.S., 1896; R.W.S., 1908. Exhib. at R.A., etc., 1884 onwards.

HOSKINS, JOHN (*d.* London, 1664; *bd.* St. Paul's, Covent Garden). Ptd. miniatures. Taught Samuel and Alexander Cooper.

HOSKINS, JOHN, JUN. Supposed to have ptd. miniatures till about 1686.

HOUGH, WILLIAM. Ptd. flowers and fruit. Exhib. at R.A., R.B.A., N.W.C.S., etc., 1857–94.

HOUGHTON, ARTHUR BOYD (*b.* 1836; *d.* South Hampstead, 1875). Son of a captain in the Indian Navy. Drew for *Fun*, *Graphic*, etc.; illus. Dalziels' 'Arabian Nights,' and other works. Ptd. genre subjects, etc., both in oils and water-cols. Assoc. of O.W.C.S. Exhib. at R.A., O.W.C.S., etc., 1859–74.

HOUSTON, JOHN ADAM, R.S.A., R.I. (*b.* Wales, 1802; *d.* London, 1884). Educ. at Trustees' Acad., Edinburgh. Stud. in Germany, and at Paris. A.R.S.A., 1842; R.S.A., 1845. Ptd. genre, etc. Exhib. at R.A., B.I., S.B.A., N.W.C.S., etc., 1840–84.

HOWITT, SAMUEL (*b.* 1765 [?]; *d.* Somers Town, London, 1822). Self-taught in art. Ptd. animals and sporting subjects. Spent many years in Bengal. Exhib. at Incorp. S.A. and R.A., 1783–1815.

HOWSE, GEORGE (*d.* 1860 or 1861). Ptd. landscs., coast scenes, views of towns, and architectural subjects. Memb. of N.W.C.S. Exhib. at R.A., N.W.C.S., etc., 1830–61.

HUDSON, WILLIAM (*d.* 1847). Memb. of N.W.C.S. Ptd. portraits. Exhib. at R.A., S.B.A., and N.W.C.S., 1803–46.

HUEFFER, MRS. FRANCIS (*b.* 1850; *d.* London, 1927). Younger dau. of Ford Madox Brown. She stud. with her father and was a follower of the Pre-Raphaelite Brotherhood. Exhib. at R.A., etc., 1869–72.

HUGHES, ARTHUR, P.R.B. (*b.* London, 1832; *d.* Kew, 1915). Stud. Somerset House under Alfred Stevens, and R.A. Schs. First illus. of 'Tom Brown's School Days.' Last of the Pre-Raphaelite ptrs. Exhib. at R.A., 1849 onwards, New Gallery, etc.

HUGHES, EDWARD ROBERT, R.W.S. (*b.* London, 1851; *d.* St. Albans, 1914). A nephew of Arthur Hughes, and like him closely associated with the Pre-Raphaelite Brotherhood. Ptd. romantic subjects. A.R.W.S., 1891; R.W.S., 1895. Exhib. at R.A., etc., from 1870.

HULL, THOMAS H. Ptd. miniatures. Exhib. at R.A. and S.B.A., 1775–1827.

HUMPHREY, OZIAS, R.A. (*b.* Honiton, 1742; *d.* London, 1810). Stud. at St. Martin's Lane Acad. Articled to S. Collins, of Bath; afterwards settled in London. Memb. of Incorp. S.A. Was in Italy, 1773–7, and in India, 1785–8. A.R.A., 1779; R.A., 1791. Ptd. miniatures and crayon portraits. Exhib. at Incorp. S.A. and R.A., 1765–97.

HUNT, ALFRED WILLIAM, R.W.S. (*b.* Liverpool, 1830; *d.* Kensington, 1896). Son of a landsc. ptr. Educ. at Corpus Christi Coll., Oxford; Fellow, 1853. Assoc. of Liverpool Acad., 1854; Memb., 1856. Works of his showing Pre-Raphaelite tendency were praised by Ruskin. Ptd. landscs. Exhib. at R.A., R.B.A., O.W.C.S., etc., from 1846.

HUNT, WILLIAM HENRY (*b.* London, 1790; *d.* London, 1864). Apprenticed to John Varley. Stud. of R.A., 1808. Memb. of O.W.C.S. Ptd. landscs., flowers and fruit, and genre subjects in water-cols. and oils. Exhib. at R.A., O.W.C.S., B.I., etc., 1807–64.

HUNT, WILLIAM HOLMAN, O.M., R.W.S. (*b.* London, 1827 *d.* Kensington, 1910; *bd.* St. Paul's Cathedral). Stud. R.A. Sch. One of the founders of the Pre-Raphaelite Brotherhood in 1848–9 Assoc. O.W.C.S., 1869; Memb., 1887; retd., 1893; O.M., 1905 Exhib. at R.A., R.W.S., from 1846.

HUNTER, COLIN, A.R.A., R.I., R.S.W. (*b.* Glasgow, 1841 *d.* Kensington, 1904). Chiefly self-taught in art. Came to London after working at Glasgow and Edinburgh. A.R.A., 1884; Memb. of Inst. of Ptrs. in Oil Cols. Ptd. seascapes, scenes from fishing life, and rustic subjects with figures. Exhib. at R.A., etc.

HUNTER, MASON, A.R.S.A., R.S.W. (*b.* Broxburn, 1854; *d.* Edinburgh, 1921). Stud. Edinburgh and Paris. Ptd. landscs. and sea-pieces. R.S.W., 1896; A.R.S.A., 1913. Exhib. at R.A., R.S.A. 1881 onwards.

HURTER, JOHANN HEINRICH (*b.* Schaffhausen, 1734). Worked for a few years in England. Ptd. enamel miniature copies after Reynolds and others; drew crayon portraits. Exhib. at R.A., 1779–81.

HUSON, THOMAS, R.I., R.E. (*b.* Liverpool, 1844; *d.* Bala, N Wales, 1920). At first an analytical chemist, took up ptg., etching, and engraving. Memb. Roy. Cambrian Acad.

IBBETSON, JULIUS CÆSAR (*b.* Scarborough, 1759; *d.* Masham Yorks., 1817). Apprenticed to a ship ptr. at Hull. Came to London 1777. Ptd. animals, and landscs. with figures. Exhib. at R.A., 1785–1815.

INCE, JOSEPH MURRAY (*b.* Presteign, Radnorshire, 1806; *d.* Presteign, 1859). Pupil of David Cox. Drew marine, landsc., and architectural subjects. Exhib. at R.A., B.I., S.B.A., N.W.C.S., etc. 1826–58.

INCHBOLD, JOHN WILLIAM (*b.* Leeds, 1830; *d.* Headingley 1888). Son of a newspaper editor. Placed with Day & Haghe, lithographic printers; pupil of Louis Haghe; stud. of R.A., 1847. Showed Pre-Raphaelite tendencies. Ptd. landscs. Wrote poetry. Lived much abroad. Exhib. at R.A., B.I., S.B.A., etc., 1849–87.

INGRAM, WILLIAM AYERST, R.I., R.B.A., R.O.I. (*b.* 1855 *d.* 1913). Took to art late; pupil of John Steeple. Ptd. seascapes R.B.A., 1883; R.O.I., 1906; R.I., 1907. Pres. Roy. Brit. Colonial Soc. of Artists, 1888. Exhib. at R.A., etc., from 1880.

INNES, JAMES DICKSON (*b.* Llanelly, 1887; *d.* Swanley, 1914) Partly of Catalan descent. Stud. Slade Sch. Influenced by Augustus John. Ptd. figures and landscs. Worked in Wales, France and Spain Exhib. at N.E.A.C.

INSKIPP, JAMES (*b.* 1790; *d.* Godalming, 1868). Ptd. portraits and domestic figure subjects, in oils and water-cols. Exhib. at R.A., B.I., and S.B.A., 1816–64.

IRELAND, JANE. Daughter of Samuel Ireland. Ptd. miniatures. Exhib. at R.A., 1792–3.

IRELAND, SAMUEL (*d.* London, 1800). Drew and engraved landscs.; published topographical works. Exhib. at R.A., 1782–4.

JACKSON, FREDERICK WILLIAM, R.B.A. (*b.* Middleton, 1859; *d.* 1918). Stud. Oldham, Manchester and Paris. Travelled much, but worked principally in Yorkshire. Exhib. at R.A., etc., from 1880.

JACKSON, JOHN, R.A. (*b.* Lastingham, Yorks., 1778; *d.* London, 1831). Apprenticed to his father, a tailor. Stud. of R.A., 1805. A.R.A., 1815; R.A., 1817. Ptd. miniatures and portraits; made travel sketches. Exhib. at R.A. and B.I., 1804–30.

JACKSON, SAMUEL (*b.* Bristol, 1794; *d.* Clifton, 1869). Son of a Bristol merchant. Received instruction from Francis Danby, A.R.A. Ptd. landscs. in England, Wales, and Switzerland. Assoc. of O.W.C.S. Exhib., chiefly at O.W.C.S., 1823–48.

JACKSON, SAMUEL PHILLIPS, R.W.S. (*b.* 1830; *d.* 1904). Son of Samuel Jackson. Ptd. river and sea views. Memb. of O.W.C.S. Exhib. from 1851, at R.A. (1852–81), B.I., and O.W.C.S.

JAGGER, CHARLES (*b.* 1770; *d.* Bath). Miniature ptr. Practised at Bath.

JAMES, EDITH AUGUSTA (*b.* Eton, 1857; *d.* Tunbridge Wells, 1898). Stud. under Chaplin and Luminais at Paris. Ptd. flower pieces, portraits, and studies of St. Paul's Cathedral. Exhib. at Paris and at R.A., 1886–96, etc.

JAMES, FRANCIS EDWARD, R.W.S. (*b.* Willingdon, Sussex, 1849; *d.* Gt. Torrington, Devon, 1920). Ptd. landscs., flowers, and church interiors. A.R.W.S., 1916; R.W.S., 1920.

JAMES, WILLIAM. Ptd. views of London, etc., in style of Bernardo Bellotto (Canaletto). Exhib. at Incorp. S.A. and R.A., 1761–71.

JAMESONE, GEORGE (*b.* Aberdeen, 1586; *d.* Edinburgh, 1644). Son of an architect. Pupil of Rubens. Ptd. miniatures and oil pictures.

JEAN, PHILIP (*b.* Jersey, 1755; *d.* Hempsted, Kent, 1802). Was for a time in the Navy. Ptd. miniatures and oil portraits. Exhib. at R.A., 1787–1802.

JENKINS, JOSEPH JOHN, R.W.S., F.S.A. (*b.* London, 1811; *d.* London, 1885). Son of an engraver. Ptd. figures and landscs. Memb. of N.W.C.S.; Memb. and Sec. of O.W.C.S. Exhib., chiefly at N.W.C.S. and O.W.C.S., 1829–81.

JOHNSON, CHARLES EDWARD, R.I. (*b.* Stockport, 1832; *d.* Richmond, 1913). First worked in Edinburgh; came to London about 1863. Ptd. landscs. Exhib. at R.A., R.I., 1855–93.

JOHNSON, CYRUS, R.I. (*b.* 1848; *d.* 1925). Stud. at Perse Sch., Cambridge. Genre and landsc. ptr.; later, portraits. Exhib. at R.A., R.I., 1871 onwards.

JOHNSON, EDWARD KILLINGWORTH, R.W.S. (*b.* Stratford, 1825; *d.* 1896). Self-taught. Ptd. genre subjects in the style of Meissonier. Exhib. from 1886 at R.A., R.B.A., O.W.C.S., etc.

JOHNSON, HARRY JOHN, R.I. (*b.* Birmingham, 1826; *d.* London, 1884). Son of an artist. Pupil of S. Lines and Wm. Müller. Stud. at Birmingham Soc. of Arts till 1843. Toured in the Levant with Wm. Müller, and in Wales with D. Cox. Exhib. at R.A., B.I., S.B.A., etc., from 1845.

JOHNSON, ROBERT (*b.* Shotley, Northumberland, 1770; *d.* Kenmore, Perths., 1796). Apprenticed to Bewick, the engraver. Ptd. miniatures.

JOHNSTON, HENRY. Memb. of N.W.C.S. Ptd. landscs. with figures, etc. Exhib. at R.A. and N.W.C.S., 1834–58.

JOHNSTONE, G. W., R.S.A., R.S.W. (*d.* 1901). Ptd. landscs. A.R.S.A., 1883; R.S.A., 1895. Exhib. at R.A., 1885–92.

JOHNSTONE, WILLIAM BORTHWICK, R.S.A. (*b.* Edinburgh, 1804; *d.* Edinburgh, 1868). For several years a solicitor. Ptd. miniatures, historical subjects, and landscs. with figures. A.R.S.A., 1840; R.S.A., 1848. Curator of Nat. Gall. of Scotland. Wrote on art. Exhib. at R.S.A. from 1836, and elsewhere.

JONES, MISS CHARLOTTE (*b.* 1768; *d.* London, 1847). Ptd. miniatures. Pupil of R. Cosway, R.A. Exhib. at R.A., 1801–23.

JONES, SIR THOMAS ALFRED, P.R.H.A. (*b.* 1823 [?]; *d.* Dublin, 1893). Stud. at Schs. of Royal Dublin Soc. and R.H.A. R.H.A., 1861; P.R.H.A., 1870. Ptd. portraits and genre. Exhib. at R.A., 1872–9.

JOPLING, JOSEPH MIDDLETON (*b.* London, 1831; *d.* Chelsea, 1884). For a time a clerk in the War Office. Assoc. of N.W.C.S. Ptd. historical and genre subjects. Exhib. at R.A., S.B.A. and N.W.C.S., 1848–84.

JOSEPH, GEORGE FRANCIS, A.R.A. (*b.* Dublin, 1764; *d.* Cambridge, 1846). Stud. of R.A. A.R.A., 1813. Ptd. miniatures, historical and fancy subjects, oil portraits, etc. Worked in London and Cambridge. Exhib. at R.A. and B.I., 1788–1846.

JOY, JOHN CANTILOE (*b.* Yarmouth, 1806; *d.* London, 1866). Removed to Portsmouth circ. 1832, and subsequently to London. Ptd. shipping in conjunction with his brother, Wm. Joy. Exhib. at S.B.A., 1826–7.

JOY, WILLIAM (*b.* Yarmouth, 1803; *d.* 1867). Removed to Portsmouth circ. 1832, and subsequently to London. Ptd. shipping in conjunction with his brother, J. C. Joy. Exhib. 1823–45.

JUTSUM, HENRY (*b.* London, 1816; *d.* London, 1869). Pupil of Jas. Stark. Assoc. of N.W.C.S. Ptd. landscs. in water-cols. and in oils. Exhib. at R.A., B.I., S.B.A., and N.W.C.S., 1836–69.

KAUFFMANN, MARIA ANNA ANGELICA KATHARINA, R.A. (*b.* Coire, Switzerland, 1741; *d.* Rome, 1807). Daughter of a portrait ptr., with whom she went to Italy. Came to England, 1766; Foundation Memb. of R.A., 1768. Settled at Rome, 1782. Ptd. portraits and classical subjects in oils and water-cols. Exhib. at Free S.A. and R.A., 1765–97.

KAY, JOHN (*b.* nr. Dalkeith, 1742; *d.* Edinburgh, 1826). Son of a stonemason. Apprenticed to a barber. Practised miniature ptg. and etching at Edinburgh.

KEAN, MICHAEL (*b.* Dublin; *d.* London, 1823). Stud. at the Dublin Soc. Schs., 1771. Ptd. miniatures and drew crayon portraits. Became a partner in the Derby china works. Exhib. at Free S.A. and R.A., 1765–90.

KEARNAN, THOMAS. Memb. of N.W.C.S. Ptd. landscs. Exhib. at R.A., S.B.A., N.W.C.S., etc., 1823–58.

KEARNEY, WILLIAM HENRY (*b.* 1800; *d.* London, 1858). Vice-Pres. of N.W.C.S. Ptd. landscs., figure subjects, and portraits. Exhib. at R.A., S.B.A., N.W.C.S., etc., 1823–58.

KEATE, GEORGE, F.R.S., F.S.A. (*b.* Trowbridge, 1729; *d.* Bloomsbury, 1797). Memb. of Incorp. S.A. Ptd. landscs. Exhib. at Incorp. S.A. and R.A., 1766–89.

KEELING, WILLIAM KNIGHT, R.I. (*b.* Manchester, 1807; *d.* Barton-on-Irwell, 1886). Assistant of W. Bradley, the portrait ptr., in London. Pres. of Manchester Acad. of Fine Arts. Ptd. portraits and figure subjects in oils and water-cols. Exhib., chiefly at N.W.C.S. (R.I.), 1840–85.

KEENE, CHARLES SAMUEL (*b.* Hornsey, 1823; *d.* London, 1891). Son of a solicitor. Apprenticed to a firm of wood engravers. Best known for his drawings in *Punch.*

KENDRICK, MISS EMMA ELEONORA (*b.* 1788; *d.* 1871). Daughter of a sculptor. Ptd. miniatures. Wrote on miniature ptg. Exhib. at R.A., S.B.A., O.W.C.S., and N.W.C.S., 1811–40.

KENWELL, MISS ANNA MARIA. *See* Charretie, Mrs. John.

KETTERLIN, LOUIS (*d.* London, 1799). A French miniaturist who practised for a time in England.

KILBURNE, GEORGE GOODWIN, R.I. (*b.* Norfolk, 1839; *d.* 1924). Apprenticed to Brothers Dalziel, wood-engravers; gave up engraving for ptg.

KING, HAYNES, R.B.A. (*b.* Barbados, 1831; *d.* London, 1904). Memb. of S.B.A., 1864. Ptd. genre. Exhib. from 1855 at R.A., B.I., and R.B.A.

KING, HENRY JOHN YEEND, V.P.R.I. (*b.* London, 1855; *d.* London, 1924). Apprenticed to glass-painting. Stud. under Wm. Bromley, and in Paris under Bonnat. Ptd. chiefly landscs. and figure-subjects. Exhib. at R.A., R.I., etc., 1874 onwards.

KIRBY, JOSHUA, F.R.S. (*b.* Parham, Suffolk, 1716; *d.* and *bd.* Kew, 1774). Son of a schoolmaster. Worked at Ipswich as a coach and house ptr., and then came to London. Ptd. landscs. Friend of Gainsborough. Taught drawing to the Prince of Wales (George III.), and was clerk of the works at Kew Palace. Pres. of Incorp. S.A., 1770; exhib. there, 1761–70.

KITCHINGMAN, J. (*b.* 1740 [?]; *d.* London, 1781). Stud. at Shipley's School. Ptd. miniatures. Exhib. at Free S.A. and R.A., 1766–81.

KNIGHT, JOHN BAVERSTOCK (*b.* Langton, Dorset, 1785; *d.* Piddle Hinton, Dorset, 1859). Became assistant to his father as land surveyor and agent. Studies from nature, also some etchings. Exhib. at R.A.

KNIGHT, JOHN WILLIAM BUXTON, R.B.A., R.C.A. (*b.* Sevenoaks, 1842; *d.* 1908). Stud. of R.A. Ptd. landscs. in oils and water-cols. Exhib. at R.A., etc., 1863–1907.

KNIGHT, JOHN PRESCOTT, R.A. (*b.* Stafford, 1803; *d.* London, 1881). Son of a comedian. Stud. under R. Sass and G. Clint, and from 1823 at R.A. Schs. Ptd. portraits and genre subjects. A.R.A., 1836; R.A., 1844; Prof. of Perspective, 1839; Sec. to R.A., 1848. Exhib. at R.A. (1824–78), B.I., and S.B.A.

KNIGHT, JOSEPH, R.I., R.E., R.C.A. (*b.* London, 1838; *d.* Bryn Glas, Conway, 1909). Stud. at Manchester Acad. Ptd. landscs. in oils and water-cols., executed numerous etchings and mezzotints. Early in life lost his left arm. R.I., 1882. Exhib. at R.A., etc., from 1861.

KNIGHT, MISS MARY ANNE (*b.* 1776; *d.* London, 1831). Pupil of A. Plimer. Ptd. miniatures. Exhib. at R.A. and O.W.C.S., 1803–31.

LA CAVE, P. Drawing master. Ptd. landscs. Signed 'Le Cave' and 'La Cave.' Exhib. at R.A., 1801.

LADBROOKE, ROBERT (*b.* Norwich, 1768; *d.* Norwich, 1842). Friend of Crome; helped to establish the Norwich Soc., 1803. Ptd. landscs. in oils and water-cols. Exhib. at Norwich, 1805–33, and at R.A. and B.I., 1811–22.

LAING, JAMES GARDEN, R.S.W. (*b.* Aberdeen; *d.* 1915). Stud. Glasgow. Commenced as an architect. Ptd. chiefly church interiors and continental cathedrals. Exhib. at R.A., etc., 1883–1892.

LAMBERT, GEORGE (*b.* Kent, 1710; *d.* 1765). Scene ptr. and landsc. ptr. Friend of Hogarth. First Pres. of Incorp. S.A.

LAMBERT, JAMES, JUN. (*b.* 1742; *d.* 1799). Son of James Lambert, Sen. Ptd. landscs., flowers, and genre subjects. Exhib. at Free S.A. and R.A., 1769–78.

LAMBORNE, PETER SPENDELOWE (*b.* London, 1722; *d.* Cambridge, 1774). Architectural draughtsman, miniaturist, and engraver. Memb. of Incorp. S.A., 1766. Exhib. at Incorp. S.A., 1760–74.

LAMONT, THOMAS, R., A.R.W.S. (*d.* 1898). Ptd. genre subjects. Exhib. at R.A., O.W.C.S., etc., from 1861.

LANCE, GEORGE (*b.* Little Easton, Essex, 1802; *d.* Sunnyside, nr. Birkenhead, 1864). Pupil of Haydon; stud. of R.A. Ptd. fruit, flowers, portraits, etc., in oils and water-cols. Exhib. at R.A., B.I., S.B.A., and N W.C.S., 1828–64.

LANDOR, A. HENRY SAVAGE (*b.* Florence; *d.* Florence, 1924). Grandson of Walter Savage Landor. Stud. at Florence and Paris. Known chiefly as a traveller and explorer.

LANDSEER, CHARLES, R.A. (*b.* London, 1799; *d.* London, 1879). Son of John Landseer, A.E., and bro. of Sir Edwin and Thomas Landseer. Pupil of his father and B. R. Haydon; stud. of R.A., 1816. Made sketches in Portugal and S. America. Ptd. landscs. A.R.A., 1837; R.A., 1845; Keeper, 1851–74. Bequeathed £10,000 to R.A. Exhib. at R.A., B.I., and S.B.A., 1822–79.

LANDSEER, SIR EDWIN HENRY, R.A. (*b.* London, 1802; *d.* London, 1873; *bd.* St. Paul's Cath.). Son of John Landseer, A.E., and brother of Charles and Thomas Landseer. Stud. of R.A., 1816; A.R.A., 1826; R.A., 1831. Knighted, 1850. Ptd. animals; executed some sculpture. Exhib. at R.A., B.I., S.B.A., and O.W.C.S., 1815–73.

LANDSEER, GEORGE (*b.* 1834 [?]; *d.* London, 1878). Son of Thomas Landseer, and nephew of Charles and Edwin Landseer. Spent many years in India. Ptd. landscs. and portraits, in oils and water-cols. Exhib. at R.A., B.I., and S.B.A., 1850–8.

LANE, THEODORE (*b.* 1800; *d.* London, 1828). Pupil of J. Barrow. Ptd. humorous genre subjects, and miniatures; also etched. Exhib. at R.A., B.I., and R.B.A., 1816–28.

LANGLEY, WALTER, R.I. (*b.* Birmingham, 1852; *d.* 1922). Apprenticed to a lithographer. Stud. at South Kensington. Among the first to migrate to Newlyn. Exhib. at R.I., 1880 onwards.

LAPORTE, GEORGE HENRY (*b.* 1799; *d.* London, 1873). Son of J. Laporte. Memb. of N.W.C.S. Ptd. animals, figures, and hunting subjects; was animal ptr. to the Duke of Cumberland. Exhib. at R.A., B.I., R.B.A., and N.W.C.S., 1821–73.

LAPORTE, JOHN (*b.* 1761; *d.* London, 1839). Memb. of Associated Artists in Water Cols. Taught drawing at Addiscombe Milit. Acad. Published works on drawing. Ptd. landscs. Exhib. at R.A., 1779–1832, B.I., S.B.A., and N.W.C.S.

LAPORTE, MISS MARY ANNE. Daughter of J. Laporte. Memb. of N.W.C.S. Ptd. portraits. Exhib. at R.A., B.I., and N.W.C.S., 1813–45.

LAUDER, CHARLES JAMES, R.S.W. (*d.* 1920). Son of a portrait ptr. Stud. Glasgow under Heath Wilson. Ptd. much in Venice, and later views on the Thames. Memb. Roy. Inst. of Fine Arts, Glasgow.

LAWSON, CECIL GORDON (*b.* Wellington Salop, 1851; *d.* Chelsea, 1882; *bd.* Haslemere). Son of W. Lawson, portrait ptr. Came to London, 1861. Largely self-taught in art. Ptd landscs. in oils and water-cols; drew on wood for book-illns. Exhib. from 1870 at R.A. and Grosvenor Gallery.

LEADER, BENJAMIN WILLIAMS, R.A. (*b.* Worcester, 1831; *d.* Gomshall, Surrey, 1923). Son of an engineer; entered his father's drawing-office. Joined R.A. Schs., 1853. Ptd. chiefly landscs. A.R.A., 1883; R.A., 1898. Exhib. at R.A., etc., 1854–1922.

LEAKEY, JAMES (*b.* Exeter, 1775; *d.* Exeter, 1865). Ptd. miniatures, oil portraits, landscs., and genre subjects. Exhib. at R.A., 1821–46.

LEAR, EDWARD (*b.* Holloway, 1812; *d.* San Remo, 1888). Youngest of a naturalised Danish family of 21 children. Ptd. in oils and water-cols. Noted for 'Book of Nonsense,' published in 1846. Exhib. at R.A., etc., from 1836.

LE CAPELAIN, JOHN (*b.* Jersey, 1914 [?]; *d.* Jersey, 1848). Self-taught in art. Came to London, 1832. Ptd. marine and landsc. subjects. Worked for Queen Victoria.

LEE, FREDERICK RICHARD, R.A. (*b.* Barnstaple, 1798; *d.* South Africa, 1879). Was for a time in the Army. Stud. of R.A., 1818. Ptd. landscs. and still life. A.R.A., 1834; R.A., 1838; H.R.A., 1871. Exhib. at R.A., B.I., and S.B.A., 1822–70.

LEE, JOSEPH (*b.* 1780; *d.* Gravesend, 1859). Ptd. in enamel miniature portraits and copies of old masters. Exhib. at R.A. and S.B.A., 1809–53.

LEE, WILLIAM (*b.* 1810; *d.* London, 1865). Ptd. French and English figure subjects. Memb. of N.W.C.S. Exhib. at R.A., S.B.A., and N.W.C.S., 1844–55.

LEGROS, ALPHONSE, R.E. (*b.* Dijon, 1837; *d.* Watford, 1911). Worked for a time at scene-ptg. Came to London, where in 1876 was appointed Prof. of Fine Art at University Coll. Ptd. figure subjects, portraits and landscs. One of the founders of the Roy. Soc. of Painter Etchers and Engravers. Exhib. at R.A., etc., from 1864.

LEICESTER, SIR JOHN FLEMING. *See* De Tabley, Lord.

LEIGH, MISS CLARA MARIA. *See* Pope, Mrs. Alexander.

LEIGHTON, FREDERIC, P.R.A., R.W.S. (LORD LEIGHTON OF STRETTON) (*b.* Scarborough, 1830; *d.* London, 1896; *bd.* St. Paul's Cath.) Son of a doctor. Pupil of Meli at Rome; stud. at the Acad. at Florence, and under Steinle at Frankfort; spent some time at Brussels and Paris. Settled in London, 1859. A.R.A., 1864; R.A., 1868; P.R.A., 1878. Ptd. mythological subjects, etc., chiefly in oils; executed sculptures and book-illns. Exhib. from 1855 at R.A., R.B.A., Grosvenor Gallery, etc.

LEITCH, WILLIAM LEIGHTON (*b.* Glasgow, 1804; *d.* London, 1883). Son of a manufacturer. Employed for a time by a sign ptr.; scene ptr. at Glasgow, 1824, and afterwards in London. Stud. in Italy for 5 years. Memb. and Vice-Pres. of N.W.C.S. Taught water-col. ptg. to Queen Victoria. Exhib. at R.A., B.I., S.B.A., N.W.C.S., etc., 1832–83.

LEMAN, R. (*b.* 1799; *d.* 1863). Ptd. landscs. Worked at Norwich.

LENS, BERNARD (*b.* London, 1682; *d.* Knightsbridge, 1740). Son of an engraver. Miniaturist and etcher. Drawing master at Christ's Hospital; miniature ptr. to George I. and II.

LESLIE, CHARLES ROBERT, R.A. (*b.* Clerkenwell, 1794; *d.* London, 1859). Educ. in America, but returned in 1811. Stud. of R.A., 1813, and pupil of West. A.R.A., 1821; R.A., 1826. Prof. of ptg., 1847–52. Ptd. humorous subjects derived from standard authors. Wrote lives of Constable and Reynolds. Exhib. at R.A., B.I., and O.W.C.S., 1813–59.

LESLIE, GEORGE DUNLOP, R.A. (*b.* London, 1835; *d.* Lindfield, Sussex, *1921*). *Son of C. R. Leslie,* R.A. Stud. R.A., Schs. Ptd. chiefly figures in gardens and interiors, also views on the Thames. A.R.A., 1868; R.A., 1875. Exhib. at R.A., etc., 1857 onwards.

LESSORE, JULES, R.I. (*d.* 1892). Memb. of R.I. Ptd. landscs. and figure subjects. Exhib. at R.A., R.B.A., N.W.C.S., etc., 1879–92.

LEWIS, CHARLES JAMES, R.I. (*b.* 1830; *d.* Chelsea, 1892). Memb. of Inst. of Ptrs. in Oil Cols. Ptd. landscs. and genre, in oils and water-cols. Exhib. at R.A., B.I., R.S.A., R.I., etc., 1853–92.

LEWIS, FREDERICK CHRISTIAN (*b.* London, 1779; *d.* Enfield, 1856). Apprenticed to Stadler, an engraver. Stud. of R.A. Executed many engravings. Ptd. landscs. in oils and water-cols. Exhib. at R.A., B.I., S.B.A., and O.W.C.S., 1802–53.

LEWIS, GEORGE LENNARD, R.B.A. (*b.* London, 1826; *d.* London, 1913). One of a family of artists, cousin of J. F. Lewis, R.A Ptd. landscs. Exhib. at R.A., R.I., R.B.A., 1848 onwards.

LEWIS, GEORGE ROBERT (*b.* London, 1782; *d.* Hampstead, 1871). Brother of F. C. Lewis. Stud. of R.A. Ptd. portraits, landscs., and figures in oils and water-cols.; published antiquarian works. Exhib. at R.A., etc., 1817–59.

LEWIS, JOHN FREDERICK, R.A. (*b.* London, 1805; *d.* and *bd.* Walton-on-Thames, 1876). Son of F. C. Lewis. Ptd. animals in oils, and afterwards interiors, figures, Eastern scenes, etc., in water-cols. Memb. and Pres. of O.W.C.S.; A.R.A., 1859; R.A., *1865*; H.R.A., *1876*. Exhib. at R.A., B.I., S.B.A., and O.W.C.S., 1820–76.

LEWIS, WILLIAM. Brother of F. C. Lewis. Ptd. landscs. Exhib. at R.A. (1804–38), B.I., S.B.A., and N.W.C.S.

LEYDE, OTTO THEODOR, R.S.A., R.S.W. (*b.* 1835; *d.* 1897). Ptd. figure subjects. A.R.S.A., 1870; R.S.A., 1880. Exhib. at R.A. from 1877.

LIDDELL, T. HODGSON, R.B.A. (*b.* Edinburgh, 1860; *d.* 1925). Stud. Roy. High Sch., Edinburgh. Travelled in China; author and illus. of its mysteries.

LINDSAY, THOMAS (*b.* London, 1793 [?]; *d.* Cusop, Hay, nr. Brecon, 1861). Memb. of N.W.C.S. Ptd. landscs., especially in Wales. Exhib. at B.I. and N.W.C.S., 1833–61.

LINES, H. H. (*d.* 1888 [?]). Ptd. landscs. Exhib. at R.A., B.I., and S.B.A., 1818–46.

LINES, SAMUEL RESTELL (*b.* Birmingham, 1804; *d.* Birmingham, 1833). Son of Samuel Lines, an art teacher. Ptd. interiors and exteriors of Haddon Hall and other old buildings. Was also an etcher and lithographer. Exhib. at S.B.A., and N.W.C.S., 1832–3.

LINNELL, JOHN (*b.* Bloomsbury, 1792; *d.* Redhill, 1882; *bd.* Reigate). Pupil of John Varley; stud. of R.A., 1805. Memb. of O.W.C.S. Ptd. miniatures and portraits, and in later life chiefly landscs. in oils. Exhib. at R.A., B.I., and O.W.C.S., 1807–81.

LINTON, SIR JAMES DRUMGOLE, P.R.I. (*b.* London, 1840; *d.* London, 1916). Stud. Leigh's Art Sch. Worked for *Graphic* in early years. Ptd. chiefly figure subjects in water-cols., portraits and historical subjects in oil. Knighted, 1885. Pres., R.I., 1884. Pres. Roy. Inst. of Oil Painters, 1883–97. Exhib. at R.A., etc., from 1863.

LINTON, WILLIAM (*b.* Liverpool, 1791; *d.* London, 1876). Worked chiefly in London. Travelled in Sicily, Greece, etc. Memb. of S.B.A., 1823–42. Ptd. landscs. Exhib. at R.A., B.I., S.B.A., O.W.C.S., 1817–71.

LIOTARD, JEAN ÉTIENNE (*b.* Geneva, 1702; *d.* Geneva, 1789). Pupil of J. B. Massé and F. Lemoyne at Paris. Travelled considerably. Visited England. Ptd. miniatures and crayon portraits. Exhib. at R.A., 1773–4.

LIVERSEEGE, HENRY (*b.* Manchester, 1803; *d.* Manchester, 1832). Came to London, 1827. Ptd. genre, scenes from Shakespeare and Scott, etc. Exhib. at R.A., B.I., and S.B.A., 1828–32.

LLOYD, MRS. HUGH. *See* Moser, Miss Mary.

LOCKER, EDWARD HAWKE, F.R.S. (*b.* E. Malling, Kent, 1777; *d.* Uxbridge, 1849). Amateur. Held various posts, including that of Civil Commissioner. Ptd. landscs.

LOCKHART, WILLIAM EWART, R.S.A., A.R.W.S. (*b.* Dumfriesshire, 1846; *d.* 1900). Stud. under Scott Lauder at Trustees' Acad., Edinburgh. A.R.S.A., 1871; R.S.A., 1878. Frequently visited Spain. Settled in London, 1896. Ptd. portraits, genre, anecdotes, and landscs. Exhib. at R.A., R.S.A., and R.W.S.

LOFTHOUSE, MRS. (*née* Mary Forster) (*b.* Wiltshire, 1853; *d.* Lower Halliford-on-Thames, 1885). Daughter of an artist. Assoc. of O.W.C.S. Ptd. landscs. Exhib. at R.A., O.W.C.S., etc., 1873–85.

LOUND, THOMAS (*b.* 1802; *d.* Norwich, 1861). A brewer. Ptd. landscs. and coast scenes, especially of Norfolk, in oils and water-cols. Memb. of Norwich Soc. Exhib. at Norwich, 1820–33, and at R.A., 1846–55, and B.I.

LOVER, SAMUEL, R.H.A. (*b.* Dublin, 1797; *d.* Jersey, 1868; *bd.* Kensal Green). Son of a stockbroker. Best known as a writer, but was also a miniature ptr. R.H.A., 1822. Exhib. at R.A., 1832–62.

LUCAN, LADY (*b.* 1740; *d.* 1814). *Née* Margaret Smyth; married Sir Charles Bingham, afterwards Earl of Lucan. Ptd. miniatures, and copies of miniatures by Cooper, Hoskins, and others.

LUCAS, JOHN SEYMOUR, R.A., R.I. (*b.* London, 1849; *d.* Southwold, 1923). Stud. at St. Martin's Sch. of Art and R.A. Schs. A.R.A., 1886; R.A., 1898. Ptd. historical subjects. Exhib. at R.A., R.I., etc., 1872 onwards.

LUCAS, SAMUEL (*b.* Hitchin, 1805; *d.* 1870). Ptd. landscs., birds and flowers, in oils and water-cols. Exhib. at R.A., etc., 1830–66.

LUCAS, WILLIAM. Assoc. of The Inst. till 1882. Ptd. portraits. Exhib. at R.A., S.B.A., The Inst., etc., 1856–80.

LUNDGREN, EGRON SILLIF (*b.* Sweden, 1815; *d.* Stockholm, 1875). Pupil of L. Cogniet at Paris. Came to London, 1853. Visited India and Egypt. Memb. of O.W.C.S. Ptd. portraits and landscs. Exhib. at R.A. and O.W.C.S., 1862–75.

MACALLUM, JOHN THOMAS HAMILTON, R.I., R.S.W. (*b.* Kames, Argyllshire, 1841; *d.* Beer, Devon, 1896). Stud. R.A. Schs. Memb. of Inst. of Ptrs. in Oil Cols. Ptd. scenes of fishermen's life, etc. Exhib. from 1866, at R.A., R.B.A., N.W.C.S., etc.

MACBETH, ROBERT WALKER, R.A., R.W.S. (*b.* Glasgow, 1848; *d.* Golder's Green, 1910). Educ. Edinburgh and Germany. Stud. art in Schs. of Royal Scottish Academy. Came to London, 1871; joined staff of *Graphic*. A.R.W.S., 1871; Memb., 1901; A.R.A., 1883; R.A., 1903. Widely known as an etcher. Exhib. at R.A., R.W.S., 1874 onwards.

McCULLOCH, HORATIO, R.S.A. (*b.* Glasgow, 1806; *d.* Edinburgh, 1867). Son of a weaver. Assoc. of Scottish Acad., 1834; Memb., 1838. Ptd. Scotch landscs.

MACCULLOCH, JAMES, R.B.A., R.S.W. (*d.* London, 1915). Scotch ptr., resided in London. Ptd. landscs.

MACDONALD, JOHN BLAKE, R.S.A. (*b.* Boharm, Morayshire, 1829; *d.* Edinburgh, 1901). Stud. Roy. Scottish Acad. Ptd. figure subjects and landscs. A.R.S.A., 1862; R.S.A., 1877. Exhib. at R.A., 1866–76.

McEVOY, AMBROSE, A.R.A., A.R.W.S. (*b.* 1878; *d.* London, 1927). His father was a friend of Whistler, who encouraged the boy to become an artist. Stud. at Slade Sch. Worked in both oils and water-cols. Ptd. many portraits of beautiful women. A.R.A., 1924; A.R.W.S., 1926.

McEWAN, TOM, R.S.W. (*b.* 1861; *d.* 1914). Scotch artist, resided at Glasgow.

MACGREGOR, WILLIAM YORK, R.S.A., R.S.W. (*b.* Finnart, Dumbartonshire, 1855; *d.* Oban, 1924). Son of a shipbuilder. Stud. Glasgow and Slade Sch., London. One of the founders of the 'Glasgow' Sch. Ptd. landscs. A.R.S.A., 1897; R.S.A., 1921. Exhib. at R.A., R.S.A., etc., 1883 onwards.

MACINTOSH, JOHN MACINTOSH, R.B.A. (*b.* Inverness, 1847; *d.* Shanklin, 1913). Stud. Heatherley's, West London Sch. of Art, and Paris. Ptd. chiefly Berkshire subjects. Exhib. at R.A., etc., from 1880.

MACKELLAR, DUNCAN (*b.* 1849; *d.* Lochgoilhead, 1908). Stud. at Glasgow and London. Known as a figure ptr.

MACKENZIE, FREDERICK (*b.* 1787; *d.* London, 1854). Pupil of J. A. Repton, an architect; employed by John Britton. Memb. of Associated Artists in Water Cols. Memb. and Treas. of O.W.C.S. Ptd. views of Gothic buildings, etc., and published some engravings. Exhib. at O.W.C.S., etc., 1804–53.

MACKENZIE, J. HAMILTON, A.R.S.A., R.S.W., A.R.E. (*b.* 1875; *d.* 1926). Stud. Glasgow and Florence. Pres. Glasgow Art Club, 1923–25. Known as an etcher. A.R.S.A., 1923; R.S.W., 1910; A.R.E., 1910.

McKEWAN, DAVID HALL (*b.* London, 1816; *d.* 1873). Memb. of N.W.C.S. Ptd. landscs. Exhib. at R.A., B.I., S.B.A., and N.W.C.S., 1836–73.

MACKIE, CHARLES H., R.S.A., R.S.W. (*b.* Aldershot, 1862; *d.* Edinburgh, 1920). Stud. Roy. Scottish Acad. Lived for some years on the Continent. Ptd. landscs., figure subjects, etc., also mural decorations and etchings. A.R.S.A., 1902; R.S.A., 1917. Exhib. at R.A., etc., from 1889.

McLACHLAN, T. HOPE (*b.* 1845; *d.* 1897). Educ. at Trin. Coll., Cambridge. Called to the Bar. Memb. of New English Art Club and Inst. of Ptrs. in Oil Cols. Ptd. landscs. with figures, in oils and water-cols. Exhib. from 1875 at R.A., Grosvenor Gallery, New Gallery, etc.

McLAURIN, DUNCAN, R.S.W. (*b.* Glasgow, 1848; *d.* 1921). Stud. Glasgow Sch. of Design and Heatherley's. Hon. member Glasgow Art Club. Ptd. chiefly landscs. and cattle subjects.

MACLEARY, KENNETH, R.S.A., R.S.W. (*b.* Oban, 1802; *d.* Edinburgh, 1878). Stud. at Edinburgh. Ptd. miniatures and water-col. portraits.

MACLISE, DANIEL, R.A. (*b.* Cork, 1806; *d.* Chelsea, 1870; *bd.* Kensal Green). Stud. of R.A., 1828. A.R.A., 1835; R.A., 1840. Hon. Memb. of N.W.C.S. Ptd. portraits, etc., in oils and water-cols. Exhib. at R.A., B.I., and S.B.A., 1829–70.

MACPHERSON, M. Memb. of N.W.C.S. Ptd. portraits. Exhib. at R.A. and N.W.C.S., 1828–34.

MACQUOID, PERCY, R.I. (*b.* 1852; *d.* London, 1925). Son of T. R. Macquoid, R.I. Stud. at Heatherley's, R.A., and France. Decorative artist for stage and private houses. Wrote extensively on furniture and costume. Exhib. at R.A., etc., 1866–89.

McTAGGART, WILLIAM, R.S.A. (*b.* Aros, Argyllshire, 1835; *d.* Broomieknowe, 1910). Son of a crofter. Stud. at Trustees' Acad., Edinburgh. Ptd. landscs. and seascapes. R.S.A., 1870. Vice-President R.S.W., 1878. Exhib. at R.S.A., R.A., R.S.W., 1855–89.

MacWHIRTER, JOHN, R.A., R.S.A., R.W.S. (*b.* Slateford, nr. Edinburgh, 1839; *d.* London, 1911). Son of a paper maker. Stud. at Edinburgh under R. Scott Lauder and Ballantine. Ptd. landscs. A.R.S.A., 1867; R.S.A., 1854; R.W.S., 1882; A.R.A., 1879; R.A., 1893. Exhib. at R.A., 1865–1910.

MAHONEY, JAMES (*b.* Cork, about 1810; *d.* London, 1879). Assoc. of The Inst. Ptd. genre. Exhib. at R.A., The Inst., etc., 1866–78.

MAISEY, THOMAS, (*b.* Beckford, Glos., 1787; *d.* London, 1840). Pres. of N.W.C.S. Ptd. landscs. Exhib. at R.A., S.B.A., O.W.C.S., and N.W.C.S., 1818–40.

MALTON, JAMES (*b.* abt. 1766; *d.* Marylebone, 1803). Topographical draughtsman. Son of Thomas Malton, Sen. Published works on art and architecture. Exhib. at R.A., Incorp. S.A., and Free S.A., 1761–1803.

MALTON, THOMAS, SEN. (*b.* London, 1726; *d.* Dublin, 1801). Kept a shop in the Strand; but afterwards went to Dublin, where he taught drawing. Drew topographical subjects. Exhib. at R.A., 1772–85.

MALTON, THOMAS, JUN. (*b.* 1748; *d.* London, 1804). Son of Thomas Malton, Sen. Stud. of R.A. and gold medallist there, 1782. Worked with his father at Dublin, and was for a time with an architect. Ptd. architectural views and theatrical scenery, and executed aquatints. Exhib. at R.A., 1773–1803.

MAPLESTONE, HENRY (*d.* 1884). Memb. of N.W.C.S. Ptd. landscs. Exhib. at S.B.A., N.W.C.S., etc., 1841–84.

MARGETTS, MRS. MARY (*d.* 1886). Ptd. flowers. Memb. of N.W.C.S. Exhib. at R.A. and N.W.C.S., 1841–77.

MARKS, HENRY STACY, R.A., R.W.S., R.E. (*b.* London, 1829; *d.* and *bd.* Hampstead, 1898). Son of a coach builder. Pupil at J. M. Leigh's Art Sch.; stud. of R.A., 1851, and at the École des Beaux-Arts, Paris. A.R.A., 1871; R.A., 1878; H.R.A., 1896. Memb. of O.W.C.S. Ptd. Shakespearian subjects, birds, landscs., etc. Exhib. at R.A., 1853–97, B.I., O.W.C.S., etc.

MARLOW, WILLIAM (*b.* Southwark, 1740; *d.* Twickenham, 1813). Stud. under Scott, the marine ptr., and at St. Martin's Lane Acad. Memb. of Incorp. S.A. Travelled in France and Italy. Ptd. landscs., country seats, shipping, cattle, etc. Exhib. at Incorp. S.A., Free S.A., and R.A., 1762–1807.

MARRABLE, MRS. MADELINE FRANCES, *née* Cockburn (*d.* London, 1916). Stud. at Queen's Coll. Travelled extensively in Italy, Austria, and Switzerland. Pres. of Soc. of Women Artists. Ptd. King Edward VII and other members of the Royal Family. Exhib. at R.A., etc., 1864–92.

MARSH, ARTHUR H., A.R.W.S. (*b.* 1842; *d.* 1909). Stud. architecture in Paris. Ptd. 'Scenery of London' and 'Cathedral Cities of France.'

MARSHAL, ALEXANDER. Worked towards the end of the 17th century. Ptd. flowers, and copies after Van Dyck.

MARSHALL, CHARLES (*b.* 1806; *d.* 1890). Known chiefly as a scene-ptr. Contributed engravings to numerous volumes. Drawings characterised by a good deal of elaboration.

MARSHALL, HERBERT MENZIES, R.W.S., R.E. (*b.* Leeds, 1841; *d.* Kensington, 1913). Stud. Paris. Travelling studentship for architecture at R.A., 1868; A.R.W.S., 1879; R.W.S., 1883. Ptd. London street subjects. Exhib. at R.A., R.W.S., 1871 onwards.

MARSHALL, THOMAS FALCON (*b.* Liverpool, 1818; *d.* Kensington, 1878). Assoc. of Liverpool Acad., 1843; Memb., 1846. Came to London, 1844. Ptd. landscs., portraits, and genre and historical subjects. Exhib. at Liverpool and at R.A., B.I., and S.B.A., 1839–78.

MARTIN, AMBROSE. Memb. of N.W.C.S. Ptd. landscs. Exhib. at R.A., B.I., S.B.A., and N.W.C.S., 1830–44.

MARTIN, ELIAS, A.R.A. (*b.* Stockholm, 1739; *d.* Stockholm, 1818). Came to England, 1769. A.R.A., 1770. Ptd. portraits, landscs., and genre subjects in oils and water-cols. Exhib. at R.A., 1769–90.

MARTIN, JOHN (*b.* Haydon Bridge, nr. Hexham, 1789; *d.* Douglas, I.o.M., 1854). Apprenticed to a coach ptr. Pupil of B. Musso at Newcastle-on-Tyne. Came to London, 1806. Memb. of the Belgian Acad. Ptd. Biblical and historical subjects, and landscs. Exhib. at R.A., R.I., S.B.A., N.W.C.S., etc., 1811–52.

MARTINEAU, EDITH, A.R.W.S. (*b.* 1842; *d.* London, 1909). Dau. of Dr. James Martineau. Stud. at Liverpool, Leigh's Sch., and R.A. Ptd. landscs. A.R.W.S. 1888. Exhib. at R.A., etc., from 1862.

MASON, GEORGE HEMMING, A.R.A. (*b.* Wetley Abbey, Staffs., 1818; *d.* Hammersmith, 1872; *bd.* Brompton). Stud. medicine. Went to the Continent, 1843; lived at Rome for several years. Returned to England, 1858. A.R.A., 1869. Ptd. landscs., animals, and genre. Exhib. at R.A., etc., 1857–72.

MAURER, J. Swiss draughtsman and engraver. Made topographical drawings of London about 1741–6.

MAWLEY, GEORGE (*b.* London, 1838; *d.* London, 1873). Stud. of R.A. Ptd. landscs. in oils and water-cols. Exhib. at R.A., S.B.A., etc., 1858–72.

MAY, PHILIP WILLIAM, R.I. ('PHIL MAY') (*b.* Wortley, nr. Leeds, 1864; *d.* St. John's Wood, 1903; *bd.* Kensal Green). Son of a brassfounder. Spent four years with strolling actors. Joined *Sydney Bulletin* in 1885, and was three years in Australia. Drew for *Punch.* Best known as a humorous black-and-white artist.

MAY, WALTER WILLIAM, R.I. (*b.* 1831; *d.* 1896). Memb. of Inst. of Ptrs. in Oil Cols. Ptd. sea pieces. Exhib. at R.A., R.B.A., The Inst., etc., from 1859.

MAYOR, WILLIAM FREDERICK (*b.* Winksley, Yorks, 1866; *d.* 1916). Stud. at S. Kensington and Julian's, Paris. Exhib. at R.A., etc., from 1888.

MAXWELL, HAMILTON, R.S.W. (*b.* Glasgow, 1830; *d.* Glasgow, 1923). Early had a varied business career. Went to Australia when 22. Returned to Scotland, 1881. Stud. Glasgow and Paris. Ptd. Continental towns and villages. Pres. Glasgow Art Club, 1909.

MEADOWS, JOSEPH KENNY (*b.* Cardigan, 1790; *d.* Chelsea, 1874). Son of a naval officer. Drew on wood for book-illns. Ptd. portraits and figure subjects; drew book-illns. Exhib. at R.A. and S.B.A., 1830–8.

MEE, MRS. (*née* Anne Foldstone) (*b.* 1775 [?]; *d.* 1851). Daughter of a portrait ptr. Ptd. miniatures. Was patronised by the Prince of Wales (George IV.). Exhib. at R.A. and B.I., 1804–37.

MEEN, MRS. MARGARET. Ptd. flowers. Exhib. at R.A., etc., 1775–1810.

MELVILLE, ARTHUR, R.W.S., A.R.S.A. (*b.* Loanhead-of-Guthrie, 1855; *d.* Witley, Surrey, 1904). Stud. at Paris and Grez. Travelled much in Asia, etc. A.R.S.A., 1886. Memb. of O.W.C.S. Ptd. various subjects derived from Spain, the East, etc. Exhib. at R.A., O.W.C.S., The Inst., etc., from 1878.

MEVES, AUGUSTUS (*d.* Shoreditch, 1818). Miniature ptr.

MEYER, H. (*b.* Holland; *d.* London, 1793). Ptd. landscs. in water-cols. and body-col.

MEYER, JEREMIAH, R.A. (*b.* Tübingen, 1735; *d.* Kew, 1789; *bd.* Kew). Son of an artist. Stud. at Shipley's Acad. in St. Martin's Lane, and under Zincke. Foundation Memb. and Keeper of R.A.; director of Incorp. S.A. Ptd. miniatures in water-col. and enamel. Exhib. at Incorp. S.A. and R.A., 1760–83.

MIDDLETON, JOHN (*b.* Norwich, 1827; *d.* Norwich, 1856). Pupil of Ladbrooke, Stannard, and Hy. Bright. Ptd. landscs. Exhib. at R.A. and B.I., 1847–55.

MILES, EDWARD (*b.* and *d.* Yarmouth; *d.* 1823). Miniature ptr. to Duchess of York and Queen Charlotte; practised in London. Exhib. at R.A., 1775–97.

MILLAIS, SIR JOHN EVERETT, BART., P.R.A. (*b.* Southampton, 1829; *d.* 1896; *bd.* St. Paul's Cathedral). Pupil at Sass's Sch.; stud. of R.A. when 11 years old. Helped to found the Pre-Raphaelite Brotherhood. A.R.A., 1853; R.A., 1863; P.R.A., 1896. Ptd. historical and subject pictures, portraits, etc., in oils and water-cols.; drew in black and white. Exhib. at R.A., B.I., etc., from 1846.

MILLER, J. (*d.* Bloomsbury, 1764). Miniature ptr. Worked in London.

MILLER, JAMES. Ptd. landscs. (sometimes with cattle) and architectural subjects. Exhib. at Incorp. S.A. and R.A., 1773–91.

MILLINGTON, JAMES HEATH (*b.* Cork; *d.* 1873). Stud. of R.A., 1826. Ptd. miniatures. Exhib. at R.A., B.I., and S.B.A., 1831–70.

MITCHELL, PHILIP, R.I. (*b.* 1814; *d.* 1896). Ptd. landscs. Exhib. at R.I. from 1854.

MOGFORD, JOHN, R.I. (*b.* London, 1821; *d.* 1885). Son of a ptr. Stud. at Govt. Sch. of Design, Somerset House, and at R.A. Son-in-law of F. Danby. Memb. of Inst. of Ptrs. in Oil Cols. Ptd. seascapes and rocky coast scenes. Exhib. at R.A., B.I., S.B.A., and N.W.C.S., 1846–85.

MOLE, JOHN HENRY, V.P.R.I. (*b.* Alnwick, 1814; *d.* London, 1886). Was for some years in a solicitor's office. Ptd. miniatures and landscs. Exhib. at R.A., B.I., S.B.A., N.W.C.S., etc., from 1845.

MONAMY, PETER (*b.* Jersey, 1670 [?]; *d.* Westminster, 1749). Apprenticed to a house ptr. in London. Ptd. sea pieces, etc.

MONTALBA, HILDA (*d.* Venice, 1919). Painted Venetian scenes, also Dutch and Swedish peasant life. Exhib. at R.A., 1873–98.

MOORE, ALBERT JOSEPH, A.R.W.S. (*b.* York, 1841; *d.* Westminster, 1893). Fourteenth child of Wm. Moore, ptr.; bro. of Henry and J. C. Moore. Came to London, 1855. Stud. of R.A., 1858. Ptd. figures, often in Greek costume. Exhib. at R.A., R.B.A., R.W.S., etc., 1857–93.

MOORE, CHARLES. Assoc. of O.W.C.S. Made architectural drawings; drew for Britton and Ackermann. Exhib. at O.W.C.S., 1822–8.

MOORE, GEORGE BELTON (*b.* 1806; *d.* 1875). Taught drawing at Woolwich Milit. Acad. and University Coll., London. Wrote on art. Ptd. architectural subjects. Exhib. at R.A., B.I., S.B.A., etc., 1830–70.

MOORE, HENRY, R.A., R.W.S. (*b.* York, 1831; *d.* Margate, 1895). Ninth son and pupil of Wm. Moore, ptr.; bro. of Albert and J. C. Moore. Stud. of R.A. Began as a Pre-Raphaelite, but afterwards ptd. chiefly marine subjects. A.R.A., 1885; R.A., 1893. Memb. of S.B.A., 1866–75, and Inst. of Ptrs. in Oil Cols. Chevalier of the Légion d'Honneur. Exhib. at R.A., B.I., S.B.A., and O.W.C.S., from 1853.

MOORE, JOHN COLLINGHAM (*b.* Gainsborough, 1829; *d.* 1880). Son of Wm. Moore, ptr.; bro. of Albert and Henry Moore. Stud. of R.A., 1851. Ptd. portraits, Italian scenes, etc., in oils and water-cols. Exhib. at R.A., etc., 1852–80.

MORE, SIR ANTONIO (*b.* Utrecht, 1525; *d.* Antwerp, 1581). Worked in Spain, England, and the Netherlands. Ptd. portraits in oils, and miniatures.

MORIN, EDWARD. Assoc. of N.W.C.S. Ptd. domestic subjects. Exhib. at N.W.C.S., etc., 1858–78.

MORISON, DOUGLAS (*b.* Tottenham, 1810; *d.* Datchet, 1847). Son of a doctor. Pupil of F. Tayler. Memb. of N.W.C.S.; Assoc. of O.W.C.S. Ptd. landscs., interiors of mansions, etc.; produced lithographs. Exhib. at R.A., N.W.C.S., and O.W.C.S., 1836–46.

MORLAND, GEORGE (*b.* London, 1763; *d.* London, 1804; *bd.* ground of St. James's Chapel, Hampstead Road). Son of a portrait ptr., H. R. Morland. Stud. of R.A. Copied Flemish and Dutch masters. Ptd. animals, genre subjects, and landscs. with figures, in oils and water-cols. Exhib. at R.A., 1773–1804.

MORROW, ALBERT (*b.* Comber, Co. Down; *d.* 1927). Stud. at South Kensington. Started on the *English Illustrated Magazine* in 1884, and illustrator of books and magazines. A *Punch* artist and widely known for his poster work. Exhib. at R.A., etc., from 1890.

MORTIMER, JOHN HAMILTON, A.R.A. (*b.* Eastbourne, 1741; *d.* London, 1779; *bd.* High Wycombe). Son of a Customs officer. Pupil of Hudson, R. E. Pine, Reynolds, and Cipriani. Drew and ptd., in oils and water-cols., banditti, illns. of Chaucer, Shakespeare, etc., and mythological subjects. A.R.A., 1778. Vice-Pres. of Incorp. S.A. Exhib. at Incorp. S.A., Free S.A., and R.A., 1762–79.

MOSER, GEORGE MICHAEL, R.A. (*b.* St. Gall, 1704; *d.* London, 1783; *bd.* St. Paul's, Covent Garden). Son of a Swiss sculptor. Came to England at an early age. Manager of St. Martin's Lane Acad. Memb. of Incorp. S.A., 1766. Foundation Memb. (1768) and first Keeper of R.A. Ptd. enamel portraits; was also a chaser and medallist. Exhib. at Incorp. S.A. and R.A., 1760–70.

MOSER, MARY, R.A. (*b.* London, 1744; *d.* London, 1819). Daughter of G. M. Moser, R.A. Foundation Memb. of R.A. Ptd. flowers and fruit. Married a Captain Hugh Lloyd. Exhib. at R.A., 1769–1802.

MUIRHEAD, JOHN, R.S.W., R.B.A. (*b.* Edinburgh, 1863; *d.* Upper Norwood, 1927). Stud. Edinburgh. R.S.W., 1893. Ptd. landscs. Exhib. at R.A., R.S.A., R.I., 1881 onwards.

MÜLLER, WILLIAM JAMES (*b.* Bristol, 1812; *d.* Bristol, 1845). Pupil of J. B. Pyne. Toured on the Continent, in Egypt, etc. Ptd. landscs., seascapes, etc., in oils and water-cols. Exhib. at R.A., B.I., and S.B.A., 1833–45.

MULREADY, WILLIAM, R.A. (*b.* Ennis, Ireland, 1786; *d.* Bayswater, 1863; *bd.* Kensal Green). Stud. of R.A., 1800. Married a sister of John Varley. A.R.A., 1815; R.A., 1816. Illus. 'Vicar of Wakefield,' etc. Ptd. portraits, landscs., and genre subjects, mostly in oils. Exhib. at R.A., B.I., and S.B.A., 1804–62.

MUNN, PAUL SANDBY (*b.* Greenwich, 1773; *d.* Margate, 1845). Son of a landsc. ptr. Ptd. landscs. Assoc. of O.W.C.S. Exhib. at R.A. and O.W.C.S., 1799–1815.

MURRAY, MRS. HENRY JOHN (*née* Elizabeth Heaphy) (*d.* San Remo, 1882). Daughter of Thomas Heaphy. Memb. of N.W.C.S. Ptd. portraits, genre subjects, etc. Exhib. at R.A., S.B.A., N.W.C.S., etc., 1834–82.

MUSS, CHARLES (*b.* Newcastle-on-Tyne, 1779; *d.* 1824). Son of an Italian artist. Ptd. enamel copies of old masters. Exhib. at R.A., 1800–23.

NAFTEL, MISS MAUD, A.R.W.S. (*b.* 1856; *d.* Chelsea, 1890). Daughter of P. J. Naftel. Stud. Slade Sch., and in Paris under Duran. Ptd. landscs. and flowers. Exhib. at R.A., R.W.S., etc., 1875–89.

NAFTEL, PAUL JACOB, R.W.S. (*b.* Guernsey, 1817; *d.* Strawberry Hill, 1891). Ptd. landscs. Taught drawing in London from 1870. Exhib., chiefly at O.W.C.S., 1850–91.

NAISH, WILLIAM (*b.* Axbridge, Somerset; *d.* 1800). Ptd. miniatures. Exhib. at R.A., 1786–1800.

NASH, EDWARD (*b.* 1778; *d.* London, 1821). Miniaturist; pupil of Samuel Shelley; friend of Southey, Coleridge, and Wordsworth. Worked for a time in India. Exhib. at R.A., 1800–20.

NASH, FREDERICK (*b.* Lambeth, 1782; *d.* Brighton, 1856). Son of a builder. Stud. of R.A. Memb. of Associated Artists in Water Cols. and of O.W.C.S. Drew book illns. Ptd. landscs. and views of towns. Exhib. at R.A., B.I., S.B.A., O.W.C.S., etc., 1799–1856.

NASH, JOSEPH (*b.* Great Marlow, 1808; *d.* Bayswater, 1878). Son of a clergyman. Pupil of A. Pugin. Illus. novels, etc., but chiefly devoted himself to architectural drawings of interiors and exteriors. Memb. of O.W.C.S. Produced lithographs. Exhib. at R.A., B.I., O.W.C.S., etc., 1831–78.

NATTES, JOHN CLAUDE (*b.* 1765 [?]; *d.* London, 1822). Pupil of Hugh Deane. Memb. of O.W.C.S. Ptd. topographical views in Italy, England, Scotland, etc. Exhib. at R.A. and O.W.C.S., 1781–1814.

NEALE, JOHN PRESTON (*b.* 1780; *d.* Tattingstone, nr. Ipswich, 1847). Was for a time a clerk in the Post Office. Ptd. topographical views, churches, etc., chiefly in water-cols. Exhib. at R.A., B.I., S.B.A., and O.W.C.S., 1797–1844.

NESFIELD, WILLIAM ANDREWS (*b.* Chester-le-Street, 1793; *d.* London, 1881). Son of a rector of Brancepeth. Educ. at Winchester, Cambridge, and Woolwich. Served in the Peninsular War. Left the Army, 1816. Ptd. landscs., and was a landsc. gardener. Memb. of O.W.C.S. Exhib. at O.W.C.S., 1823–51.

NEWTON, ALFRED PIZZEY (or PIZZI), R.W.S. (*b.* Rayleigh, Essex, 1830; *d.* Rock Ferry, 1883). Ptd. landscs. Exhib. at R.A., O.W.C.S., and S.B.A., 1855–81.

NEWTON, MRS. CHARLES J. (*née* Ann Mary Severn) (*b.* Rome, 1832; *d.* London, 1866). Daughter of Joseph Severn. Drew portraits in crayons and water-cols. Exhib. at R.A., etc., 1863–6.

NEWTON, JOHN EDWARD. Memb. of N.W.C.S. Ptd. fruit, landscs., etc. Exhib. at R.A., S.B.A., etc., 1858–83.

NEWTON, SIR WILLIAM JOHN (*b.* London, 1785; *d.* London, 1869). Son of James Newton, engraver. Ptd. miniatures. Miniature ptr. to Queen Adelaide. Knighted, 1837. Exhib. at R.A., 1808–63.

NICHOLL, ANDREW, R.H.A. (*b.* Belfast, 1804; *d.* London, 1886). Ptd. landscs. and flowers. Exhib. at R.A., B.I., S.B.A., and N.W.C.S., 1832–67.

NICHOLSON, ALFRED (*b.* Whitby, 1788; *d.* London, 1833). Son of Francis Nicholson. Was for a time in the Navy. Ptd. Irish and other landscs.

NICHOLSON, FRANCIS (*b.* Pickering, 1753; *d.* London, 1844). Ptd. animals, portraits, landscs. (especially with streams), shipwrecks, etc. Early Memb. of O.W.C.S Worked at Whitby, Knaresborough, Ripon, and London. Was a lithographer. Exhib. at Incorp. S.A., R.A., O.W.C.S., etc., 1799–1833.

NICHOLSON, WILLIAM R.S.A. (*b.* Newcastle-on-Tyne, 1784 *d.* Edinburgh, 1844). Settled at Edinburgh, 1820; a founder and Memb. of the Scottish Acad., 1826. Ptd. portraits in water-cols. and oils; also etched and engraved. Exhib. at R.A. and O.W.C.S., 1808–22.

NICOL, ERSKINE, A.R.A., R.S.A. (*b.* Leith, 1825; *d.* Feltham, 1904). Apprenticed to a house ptr. Stud. at Trustees' Acad., Edinburgh. A.R.S.A., 1855; R.S.A., 1859. Came to London, 1862. A.R.A., 1866; Hon. Retired Assoc., 1885. Ptd. Irish genre subjects. Exhib. at R.A., B.I., etc., from 1851.

NIEMANN, EDMUND JOHN (*b.* Islington, 1813; *d.* Brixton Hill, 1876). Engaged for a time at 'Lloyd's.' Worked at High Wycombe and in London. Ptd. landscs. Exhib. at R.A., B.I., S.B.A., etc., 1844–72.

NINHAM, HENRY (*b.* Norwich, 1793; *d.* Norwich, 1874). Son of an heraldic ptr. Ptd. armorial bearings on coaches. Exhib. at Norwich oil and water-col. ptgs. of landscs. and old buildings in Norfolk, 1816–31.

NIXON, JAMES, A.R.A. (*b.* about 1741; *d.* Tiverton, 1812). Memb. of Incorp. S.A.; stud. of R.A. A.R.A., 1778. Ptd. miniatures, and a few portraits and historical subjects in oils. Exhib. at Incorp. S.A., R.A., and B.I., 1765–1807.

NIXON, JOHN (*b.* 1760 [?]; *d.* 1818). A London merchant who drew country seats, etc.; was also an etcher. Exhib. at R.A., 1784–1815.

NOBLE, JAMES CAMPBELL, R.S.A. (*b.* Edinburgh, 1846; *d.* Ledaig, Argyll, 1913). Apprenticed as a lithographic draughtsman. Early work as a figure ptr., later landscs. and river scenes. A.R.S.A., 1879; R.S.A., 1892. Exhib. at R.A., R.S.A., 1870 onwards.

NOBLETT, H. JOHN. Memb. of N.W.C.S. Ptd. landscs. Exhib. at R.A., S.B.A., and N.W.C.S., 1832–5.

NORTH, JOHN WILLIAM, A.R.A., R.W.S., H.R.S.W. (*b.* near London, 1842; *d.* Washford, Somerset, 1924). Stud. at Marlborough House and Lambeth. Early worked for *Once a Week*, *Good Words*, etc. A.R.W.S., 1871; R.W.S., 1883; A.R.A., 1893. Exhib. at R.A., etc., from 1869.

NORTHCOTE, JAMES, R.A. (*b.* Plymouth, 1746; *d.* London, 1831). Son of a watchmaker. Pupil of Reynolds, and stud. of R.A., 1771. Ptd. portraits and historical subjects. Lived in Italy, 1777–80. A.R.A., 1786; R.A., 1787. Wrote on art. Exhib. at R.A., B.I., and S.B.A., 1773–1831.

OAKES, JOHN WRIGHT, A.R.A., H.R.S.A. (*b.* nr. Middlewich, Cheshire, 1820; *d.* Kensington, 1887; *bd.* Brompton). Educ. at Liverpool. Assoc. of Liverpool Acad., 1847; Memb., 1850; Sec., 1853–4; retired, 1859. Moved to London, 1859. A.R.A., 1875; Hon. R.S.A., 1883. Ptd. landscs. Exhib. at R.A., B.I., S.B.A., etc., 1847–87.

OAKLEY, OCTAVIUS (*b.* Bermondsey, 1800; *d.* Bayswater, 1867). Memb. of O.W.C.S. Ptd. portraits, gipsies, landscs., genre subjects, etc. Exhib. at R.A., S.B.A., and O.W.C.S., 1826–67.

O'CONNOR, JOHN, R.I., R.H.A. (*b.* Ireland, 1832; *d.* Hants, 1889). Scene ptr. and drawing master. Ptd. landscs., architectural subjects, etc. Exhib. at R.A., B.I., S.B.A., R.I., etc., 1853–88.

OLIVER, ISAAC (*b.* 1556; *d.* 1617; *bd.* St. Anne's Church, Blackfriars). Miniature painter of French descent.

OLIVER, PETER (*b.* 1594 to 1601; *d.* 1647; *bd.* St. Anne's Church, Blackfriars). Son of Isaac Oliver. Ptd. miniatures. Was employed by Charles I. to make miniature copies of paintings in his collection.

OLIVER, WILLIAM (*b.* 1805; *d.* 1853). Ptd. landscs., often foreign. Memb. of N.W.C.S. Exhib. at R.A., B.I., S.B.A., N.W.C.S., etc., 1829–53.

OLIVER, MRS. WILLIAM, R.I. (*née* Emma Sophia Eburne; afterwards married Mr. John Sedgwick) (*b.* 1819; *d.* Great Berkhamstead, 1885). Ptd. landscs. Exhib. at R.A., B.I., N.W.C.S., etc., 1842–85.

O'NEILL, HUGH (*b.* Bloomsbury, 1784; *d.* Bristol, 1824). Son of an architect. Befriended by Dr. Monro. Taught drawing at Oxford, Edinburgh, Bath, and Bristol. Ptd. old buildings, etc.

ORAM, EDWARD (*fl.* 1770–1800). Son of an architect and ptr., W. Oram. Ptd. landscs. Was an assistant of De Loutherbourg. Exhib. at Incorp. S.A. and R.A., 1766–99.

ORCHARDSON, SIR WILLIAM QUILLER, R.A., R.S.A. (*b.* Edinburgh, 1835; *d.* London, 1910). Son of a tailor. Entered Trustees' Acad., Edinburgh. Settled in London, 1862. A.R.A., 1868; R.A., 1877. Exhib. at R.A., R.S.A., etc., 1848 onwards. Many of his subjects were suggested by literature.

ORME, DANIEL (*b.* about 1766; *d.* about 1832). Ptd. miniatures and oil pictures. Was also an engraver. Exhib. at R.A., 1797–1801.

ORROCK, JAMES, R.I. (*b.* Edinburgh, 1829; *d.* Shepperton, 1913). Received art instruction from John Burgess, W. L. Leitch, and at Nottingham Sch. of Design. Ptd. chiefly landscs. Exhib. at R.A., etc., from 1858.

OVEREND, WILLIAM HEYSHAM (*b.* 1851; *d.* 1898). Educ. at Charterhouse. Drew in black and white for *Illustrated London News*, etc., and ptd. naval subjects in oils and water-cols. Memb. of Inst. of Ptrs. in Oil Cols. Exhib. at R.A., etc., from 1872.

OWEN, SAMUEL (*b.* 1768 [?]; *d.* Sunbury, 1857). Ptd. shipping and battle pieces. Memb. of Associated Artists in Water Cols. Exhib. at R.A., 1794–1807.

PALMER, SAMUEL (*b.* Newington, 1805; *d.* Redhill, 1881). Largely self-taught in art. Ptd. landscs., etc., in oils and water-cols. Married a daughter of John Linnell. Spent 2 years in Italy. Memb. of the Etching Club. Exhib. at R.A., B.I., S.B.A., and O.W.C.S., 1819–81.

PARKER, HENRY PERLEE (*b.* Devonport, 1795; *d.* London, 1873). Son of a drawing teacher. Went to Newcastle-on-Tyne circ. 1816, to Sheffield circ. 1840, and to London in 1844. Exhib. at R.A., B.I., S.B.A., etc., 1817–63.

PARKER, JOHN, R.W.S. (*b.* 1839; *d.* 1915). Landsc. ptr. A.R.W.S., 1876; R.W.S., 1881.

PARRIS, EDMUND THOMAS (*b.* Marylebone, 1793; *d.* London, 1873). Apprenticed to a firm of jewellers. Stud. of R.A., 1816. Ptd. historical, religious, and genre subjects, in oils and water-cols. Exhib. at R.A., B.I., S.B.A., and N.W.C.S., 1816–73.

PARS, WILLIAM, A.R.A. (*b.* London, 1742; *d.* Rome, 1782). Son of a chaser. Stud. at Shipley's Sch., St. Martin's Lane, and R.A. Schs. Ptd. landscs. and portraits. Memb. of Free S.A.; A.R.A., 1770. Exhib. at Incorp. S.A., Free S.A., and R.A., 1760–76.

PARSONS, ALFRED, R.A., P.R.W.S. (*b.* Beckington, Somerset, 1847; *d.* Broadway, Worcs., 1920). Early years a clerk in the Savings Bank Dept., G.P.O. Ptd. landscs., flowers and garden-scenes. A.R.A., 1897; R.A., 1911; P.R.W.S., 1914. Exhib. at R.A., etc., 1871 onwards.

PASQUIER, E. J. Memb. of N.W.C.S. Ptd. landscs. Exhib. at S.B.A. and N.W.C.S., 1828–32.

PASTORINI, J. (*b.* 1773; *d.* 1839). An Italian miniaturist who worked in London. Exhib. at R.A., 1812–34.

PATON, HUGH, A.R.E. (*b.* Glasgow, 1853; *d.* Marple, Cheshire, 1927). Stud. Glasgow Acad. Ptd. in oils and water-cols., but best known as an etcher. A.R.E., 1887.

PATON, WALTER HUGH, R.S.A., R.S.W. (*b.* Dunfermline, 1828; *d.* Edinburgh, 1895). Brother of Sir Noel Paton. A.R.S.A., 1857; R.S.A., 1865. Ptd. landscs. Exhib. at R.A., The Inst., etc., 1860–85, and in Scotland.

PATTEN, GEORGE, A.R.A. (*b.* 1801; *d.* London, 1865). Son and pupil of a miniature ptr. Stud. of R.A., 1816. Ptd. miniatures, portraits in oils, subject pictures, and landscs. A.R.A., 1837. Exhib. at R.A. and B.I., 1819–64.

PAYNE, WILLIAM. Employed at Plymouth Dockyard. Self-taught in art. Came to London, 1790. Assoc. of O.W.C.S. Fashionable teacher of drawing. Ptd. landscs. Exhib. at Incorp. S.A., R.A., B.I., and O.W.C.S., 1776–1830.

PEARSON, CORNELIUS (*b.* Boston, Lincs.; *d.* 1891). Apprenticed to an engraver in London. Ptd. landscs. Exhib. at S.B.A., etc., 1843–91.

PEEL, JAMES, R.B.A. (*b.* Newcastle-on-Tyne, 1811; *d.* Reading, 1906). Pupil of Dalziel, the father of the engravers. Came to London, 1840. Ptd. landscs. Memb. of S.B.A., 1871. Exhib. at R.A., B.I., R.B.A., etc., from 1842.

PELLEGRINI, CARLO (*b.* Capua, 1838; *d.* London, 1889). Drew caricature portraits for *Vanity Fair* under the pseudonym of 'Ape.'

PENLEY, AARON EDWIN (*b.* 1807; *d.* Lewisham, 1870). Ptd. miniatures and other portraits, and landscs. Wrote on art. Memb. of N.W.C.S. Prof. of drawing at Addiscombe Milit. Acad. and Woolwich. Exhib. at R.A., S.B.A., and N.W.C.S., 1835–70.

PENSON, R. KYRKE, R.I. (*b.* 1815; *d.* 1886). Ptd. sea pieces, views of buildings, etc. Exhib. at R.A., N.W.C.S., etc., 1836–72.

PERIGAL, ARTHUR, R.S.A., R.S.W. (*b.* London, 1816; *d.* and *bd.* Edinburgh, 1884). A.R.S.A., 1841; R.S.A., 1868; Treas. of R.S.A., 1880. Ptd. landscs. in oils and water-cols. Exhib. at R.A., etc., 1858–84, and in Scotland.

PERUGINI, CHARLES EDWARD (*b.* Naples, 1839; *d.* London, 1918). Stud. in Paris under Ary Scheffer. Ptd. principally figure subjects. Married daughter of Charles Dickens. Exhib. at R.A., etc., 1863 onwards.

PETHERICK, HORACE WILLIAM (*b* 1839; *d.* Addiscombe, Surrey, 1919). Worked for *Illustrated London News* and other periodicals.

PETIT, REV. JEAN LOUIS (*b.* Ashton-under-Lyne, 1801; *d.* Lichfield, 1868). B.A. of Trinity Coll., Cambridge. Produced etchings and water-col. drawings of architecture, etc. Wrote on architectural and antiquarian subjects.

PETITOT, JEAN LOUIS (*b.* Geneva, 1607; *d.* Vevey, 1691). Son of a sculptor and architect. Worked in England and France as ptr. of miniature portraits in enamel. Returned to Switzerland, 1687.

PETITOT, JEAN LOUIS (*b.* Blois, 1652; *d.* London [?]). Son of Jean Louis Petitot. Ptd. miniature portraits in enamel.

PETRIE, GEORGE, P.R.H.A. (*b.* Dublin, 1789; *d.* Dublin, 1866). Son of a portrait ptr. Stud. at Dublin Society's Schs. Keen antiquarian. Ptd. landscs. A.R.H.A., 1826; R.H.A., 1828; and afterwards Pres. Wrote on antiquarian subjects.

PHILLIP, JOHN, R.A. (*b.* Aberdeen, 1817; *d.* Kensington, 1867). Son of a soldier. Pupil of T. M. Joy in London; stud. of R.A., 1837. A.R.A., 1857; R.A., 1859. Ptd. portraits and historical and genre subjects, chiefly in oils. Exhib. at R.A., B.I., and S.B.A., 1836–67.

PHILLIPS, GILES FIRMAN (*b.* 1780; *d.* 1867). Ptd. views on the Thames, and other landscs. Memb. of N.W.C.S. Wrote on art. Exhib. at R.A., B.I., S.B.A., and N.W.C.S., 1830–66.

PHILP, JAMES GEORGE, R.I. (*b.* Falmouth, 1816; *d.* 1885). Ptd. landscs. Exhib. at R.A., S.B.A., N.W.C.S., etc., 1848–85.

PICKERING, GEORGE (*b.* Yorkshire, 1794 [?]; *d.* Birkenhead, 1857). Ptd. landscs. Taught drawing at Chester. Exhib. at S.B.A., O.W.C.S., and Liverpool Acad., 1815–28.

PICKERSGILL, FREDERICK RICHARD, R.A. (*b.* London, 1820; *d.* Isle of Wight, 1900). Nephew of H. W. Pickersgill, R.A., and of W. F. Witherington, R.A.; pupil of the latter; stud. of R.A. Ptd. scenes from Shakespeare, Milton, etc. A.R.A., 1847; R.A., 1857; Keeper of R.A., 1873–87; H.R.A., 1888. Exhib. at R.A. (1839–75) and B.I. (1841–7).

PIDGEON, HENRY CLARK (*b.* 1807; *d.* London, 1880). Taught drawing in London; became Prof. at Liverpool Institution about 1843; Assoc. of Liverpool Acad., 1847; Memb., 1848; Hon. Secretary, 1850; retired, 1865; was also an Assoc. of The Inst., and Pres. of the Sketching Club. Made drawings of antiquities, etc. Exhib. at S.B.A., The Inst., etc., 1838–80.

PILLEAU, HENRY, R.I. (*b.* 1815; *d.* Brighton, 1899). Ptd. landscs. Exhib. at R.A., B.I., S.B.A., and N.W.C.S. (R.I.), from 1850.

PILSBURY, WILMOT, R.W.S. (*d.* 1908). Stud. at the Birmingham Sch. of Art and the Nat. Art Training Sch., South Kensington. For some years Headmaster of the Leicester Sch. of Art. Ptd. landscs. Exhib. from 1866 at R.A., R.B.A., O.W.C.S., etc.

PINE, SIMON (*b.* Dublin; *d.* Bath, 1772). Son of an engraver; brother of R. E. Pine. Practised miniature ptg. in Ireland and at Bath. Exhib. at Incorp. S.A. and R.A., 1765–71.

PINWELL, GEORGE JOHN (*b.* High Wycombe, 1842; *d.* Haverstock Hill, 1875; *bd.* Highgate). Son of a builder. Stud. at Heatherley's Sch. Drew book illns. Memb. of O.W.C.S. Exhib. at O.W.C.S., etc., 1865–75.

PITCHER, WILLIAM J. C., R.I. (*b.* Northfleet, 1858; *d.* London, 1925). Son of a shipbuilder. Worked under the pseudonym of 'C. Wilhelm.' Designed costumes and scenery for theatrical production. R.I., 1920.

PIXELL, MISS MARIA. Pupil of S. Gilpin [?]. Ptd. landscs. iu oils and water-cols. Exhib. at R.A., etc., 1793–1811.

PLACE, FRANCIS (*b.* Durham, 1647; *d.* York, 1728). Articled to an attorney at Gray's Inn. Friend of Hollar. Ptd. animals and still-life. Mezzotint engraver.

PLACE, GEORGE. Son of a Dublin linen draper. Stud. in Schs. of Irish Acad. Came to London, 1791; afterwards removed to Yorkshire. Ptd. miniatures. Exhib. at R.A., 1791–7.

PLIMER, ANDREW (*b.* Wellington, Salop, 1763; *d.* Brighton, 1837; *bd.* Hove). Son of a watchmaker; brought up to father's trade; travelled for a time with gipsies; became servant to Cosway. Practised miniature ptg. in London, Exeter, etc. Exhib. at R.A., etc., 1786–1830.

PLIMER, NATHANIEL (*b.* Wellington, Salop, 1757; *d.* 1822). Brother of Andrew Plimer. Brought up to his father's trade; travelled for a time with gipsies; became assistant to Henry Bone. Ptd. miniatures. Exhib. at R.A. and Incorp. S.A., 1787–1815.

PLOTT, JOHN (*b.* Winchester, 1732; *d.* Stoke, Winchester, 1803). Was for a time clerk to an attorney. Came to London, 1756. Pupil of R. Wilson and N. Hone. Subsequently returned to Winchester. Ptd. miniatures and portraits in oil; made drawings of natural objects. Exhib. at Incorp. S.A. and R.A., 1764–1803.

POCOCK, NICHOLAS (*b.* Bristol, 1740; *d.* Maidenhead, 1821). Son of a merchant. Became captain of a merchant vessel. Encouraged in art by Reynolds. An original Memb. of O.W.C.S. Ptd. landscs. and marine subjects. Exhib. at R.A., B.I., and O.W.C.S., 1782–1817.

POLACK, SOLOMON (*b.* The Hague, 1757; *d.* Chelsea, 1839). Ptd. miniatures. Worked in London and Dublin. Exhib. at R.A. and S.B.A., 1790–1835.

POOLE, PAUL FALCONER, R.A. (*b.* Bristol, 1807; *d.* Hampstead, 1879; *bd.* Highgate). Self-taught in art. Ptd. landscs. and historical and genre subjects. A.R.A., 1846; R.A., 1861; H.R.A., 1879. Memb. of The Inst. Exhib. at R.A., B.I., and S.B.A., 1830–79.

POPE, ALEXANDER (*b.* Cork, 1763; *d.* London, 1835). Son of a miniature ptr. Stud. at the Dublin Art Sch. Came to London, 1783. Actor and miniature ptr. Exhib. at R.A., 1787–1821.

POPE, MRS. ALEXANDER (*née* Clara Maria Leigh) (*d.* London, 1838). Daughter of Jared Leigh, an artist; married Francis Wheatley, R.A., and subsequently Alexander Pope, miniature ptr. Ptd. flowers and miniatures. Exhib. at R.A., etc., 1796–1838.

PORTER, SIR ROBERT KER (*b.* Durham, 1777; *d.* and *bd.* St. Petersburg, 1842). Stud. of R.A., 1790. Ptd. altar-pieces, theatrical scenery, panoramas, etc., and made travel sketches. Travelled extensively in Europe and Asia. Married a Russian princess. Was knighted. Consul in Venezuela, 1826–41. Wrote several works. Exhib. at R.A., etc., 1792–1832.

POUNCY, BENJAMIN THOMAS (*d.* Lambeth, 1799). Pupil of Woollett, the engraver. Executed engravings, and ptd. landscs. in water-cols. Exhib. at R.A. and Incorp. S.A., 1772–89.

POWELL, C. M. (*d.* 1824). Began life as a sailor. Self-taught in art. Ptd. marine subjects in oils and water-cols. Exhib. at R.A. and B.I., 1783–1821.

POWELL, SIR FRANCIS, R.W.S., P.R.S.W. (*b.* Pendleton, 1833; *d.* Dunoon, 1914). Stud. Manchester Sch. of Art. Ptd. mostly marine and lake views. One of the founders of the R.S.W. A.R.W.S., 1867; R.W.S., 1876. Knighted, 1893. Exhib. at O.W.S. from 1856.

POWELL, JOHN (*b.* 1780 [?]). Ptd. landscs. Taught drawing. Executed some etchings. Exhib. at R.A. (1796–1833) and O.W.C.S.

POWELL, JOSEPH (*d.* 1834). Pres. of N.W.C.S. Ptd. portraits, etc., in enamel. Exhib. at R.A., B.I., S.B.A., N.W.C.S., etc., 1808–34.

*POWER, ELLEN. Ptd. flowers. Worked circ. 1700.*

POYNTER, AMBROSE (*b.* London, 1796; *d.* Dover, 1886). Pupil of T. S. Boys. Became an architect. Ptd. figures and architectural subjects. Exhib. at R.A., 1817–52.

POYNTER, SIR EDWARD JOHN, Bart., G.C.V.O., P.R.A., R.W.S., H.R.E., etc. (*b.* Paris, *1836*; *d.* Kensington, *1919*, *bd.* St. Paul's Cathedral). Son of Ambrose Poynter. Stud. at Leigh's, R.A. Schs. and Paris. Early drew book illns. and the decoration of the S.K. (now Victoria and Albert) Museum. Director of the Nat. Art Training Schs. at S. Kensington, and from 1894 to 1905 of the Nat. Gallery. A.R.W.S., 1883; R.W.S., the same year; A.R.A., 1868; R.A., 1877; P.R.A., 1896. Baronet, 1902. Exhib. at R.A., etc., from 1859.

PREWITT, WILLIAM. Ptr. in enamel. Pupil of Zincke. Worked in London from about 1735.

PRICE, WILLIAM LAKE (*b. 1810*). Articled to A. Pugin; pupil of De Wint. Travelled extensively. Assoc. of O.W.C.S. Ptd. portraits, architectural and historical subjects, etc. Exhib. at R.A., O.W.C.S., etc., 1828–52.

PRIOR, MELTON (*b.* London, *1845*; *d.* Chelsea, *1910*). War artist. Son of a draughtsman and landsc ptr. Began working for the *Illustrated London News*, 1868. Ashanti, Russo-Turkish, South African, and Russo-Japanese Wars. Worked almost entirely in black-and-white.

PRITCHETT, ROBERT TAYLOR (*b.* 1828; *d.* Burghfield, Berks, 1907). Son of a gunmaker and draughtsman, and was brought up to his father's trade. In 1883 and 1885 he joined as artist the tours of Earl and Lady Brassey in the *Sunbeam*. Successful as a black-and-white artist; worked for *Punch*, and private ptr. in water-cols. to Queen Victoria. Exhib. at R.A., 1851.

PROCTOR, ADAM EDWIN, R.I., R.B.A. (*b.* Camberwell, 1864; *d.* Guildford, 1913). Stud. Lambeth and Westminster Schs. of Art. Ptd. chiefly landscs. R.I., 1906. Exhib. at R.A., 1888 onwards.

PROUT, JOHN SKINNER (*b.* Plymouth, 1806; *d.* Camden Town, 1876). Nephew of Samuel Prout. Spent some time in Australia. Memb. of The Inst. Ptd. landscs. and old buildings. Exhib. chiefly at N.W.C.S., 1839–76.

PROUT, SAMUEL (*b.* Plymouth, 1783; *d.* Camberwell, 1852). Ptd. landscs. and old buildings. Memb. of Associated Artists in Water Cols. and of O.W.C.S. Executed lithographs. Exhib. at R.A., B.I., and O.W.C.S., 1803–51.

PUGIN, AUGUSTUS CHARLES (*b.* in France, 1762 [?]; *d.* London, 1832; *bd.* St. Mary's Church, Islington). Stud. of R.A. Fostered the revival of Gothic architecture. Ptd. architectural subjects. Memb. of O.W.C.S. Exhib. at R.A., B.I., and O.W.C.S., 1799–1831.

PUGIN, AUGUSTUS WELBY NORTHMORE (*b.* London, 1812; *d.* and *bd.* Ramsgate, 1852). Son and pupil of Augustus C. Pugin. Fostered the revival of Gothic architecture, on which he wrote. Ptd. architectural subjects. Lost his reason, 1851. Exhib. at R.A. from 1849.

PYNE, CHARLES CLAUDE (*b.* 1802; *d.* Guildford, 1878). Ptd. landscs., often foreign. Taught drawing at Guildford. Exhib. at R.A. (1839) and B.I. (1836).

PYNE, GEORGE (*b.* 1800 [?]; *d.* 1884). Son of W. H. Pyne. Ptd. interiors and exteriors of buildings. Assoc. of O.W.C.S. Exhib. at O.W.C.S. and S.B.A., 1826–43.

PYNE, JAMES BAKER (*b.* Bristol, 1800; *d.* 1870; *bd.* Highgate). Articled to an attorney. Self-taught in art. Came to London, 1835. Memb. of S.B.A., 1841, and afterwards Vice-Pres. Ptd. landscs. in oils and water-cols. Exhib. at R.A., S.B.A., and B.I., 1828–70.

PYNE, WILLIAM HENRY (*b.* Holborn, 1769; *d.* Paddington, 1843). Son of a leather-seller. Ptd. landscs. Memb. of O.W.C.S. Wrote books, magazine articles, and stories. Exhib. at R.A. and O.W.C.S., 1790–1815.

RAEBURN, SIR HENRY, R.A. (*b.* Stockbridge, Edinburgh, 1756; *d.* Edinburgh, 1823). Apprenticed to a goldsmith. Stud. in Italy. A.R.A., 1813; R.A., 1814. Knighted, 1822. Ptd. miniatures in early life, but is best known for his portraits in oils. Exhib. at R.A., 1792–1823.

RAILTON, HERBERT (*b.* Pleasington, Lancs., 1858; *d.* London, 1910). Trained as an architect. Came to London, 1885, to take up book-illus.; *English Illustrated Magazine*; 'Coaching Days and Coaching Ways,' etc. Worked chiefly in black-and-white.

RAIMBACH, ABRAHAM (*b.* London, 1776; *d.* Greenwich, 1843). Son of a Swiss. Apprenticed to J. Hall, engraver; stud. of R.A. Best known as engraver, but was also a miniature ptr. Exhib. at R.A., 1797–1805.

RAIMBACH, DAVID WILKIE (*b.* 1820; *d.* 1895). Son and pupil of Abraham Raimbach, the engraver. Stud. of R.A. Drawing master at Limerick and Birmingham. Ptd. portraits, landscs., etc. Exhib. at R.A. and S.B.A., 1844–68.

RATHBONE, JOHN (*b.* Cheshire, 1750 [?]; *d.* 1807). Self-taught in art. Ptd. landscs. in oils and water-cols. Worked in Manchester, London, and Preston. Exhib. at Incorp. S.A. and R.A., 1785–1806.

RAWLE, SAMUEL (*b.* 1771; *d.* 1860). Engraver and draughtsman. Ptd. views of country seats. Exhib. at R.A., 1801 and 1806.

RAYNER, MISS NANCY (*b.* 1827; *d.* 1855). Daughter and pupil of Samuel Rayner. Assoc. of O.W.C.S. Ptd. rustic figures, interiors, and portraits. Exhib. at R.A., O.W.C.S., etc., 1848–55.

RAYNER, SAMUEL (*fl.* 1850). Assoc. of O.W.C.S.; but was expelled, 1851. Ptd. views of old buildings. Exhib. at R.A., S.B.A., O.W.C.S., etc., 1821–72.

READ, SAMUEL, R.W.S. (*b.* Needham Market, 1815 [?]; *d.* Sidmouth, 1883). Worked at first with a lawyer. Came to London, 1841. Learnt drawing on wood from J. W. Whymper. Drew for the *Illustrated London News*. Ptd. interiors and exteriors of buildings. Exhib. at R.A., S.B.A., O.W.C.S., etc., 1843–83.

READY, WILLIAM JAMES DURANT (*b.* London, 1823; *d.* Brighton, 1873). Son of a clerk in the Customs. Self-taught in art. Ptd. marine subjects in oils and water-cols. Exhib. 1861–7.

REDGRAVE, RICHARD, C.B., R.A. (*b.* Pimlico, 1804; *d.* Kensington, 1888). Ptd. scenes from the Bible and the poets, landscs., genre, etc., chiefly in oils. Stud. of R.A., 1826; A.R.A., 1840; R.A., 1851; H.R.A., 1881. Director of Art Division, South Kensington Museum, and Surveyor of Crown Pictures. Exhib. at R.A. (1825–83), B.I., and S.B.A.

REDMOND, THOMAS (*b.* 1745 [?]; *d.* Bath, 1785). Son of a clergyman at Brecon; apprenticed to a house ptr.; stud. at St. Martin's Lane Acad. Memb. of Free S.A. Ptd. miniatures and drew crayon portraits at Bath. Exhib. at Incorp. S.A., Free S.A., and R.A., 1762–83.

REED, JOSEPH CHARLES (*b.* 1822; *d.* London, 1877). Memb. of N.W.C.S. Ptd. landscs. Exhib. at The Inst., etc., 1860–77.

REID, SIR GEORGE, P.R.S.A., H.R.S.W. (*b.* Aberdeen, 1841; *d.* Oakhill, Somerset, 1913). Trained as a lithographer. Ptd. Scottish landscs., but better known as a portrait ptr. Pres. R.S.A., 1891–1902. Exhib. at R.A., 1865–93.

REID, JOHN R., R.I. (*b.* Edinburgh, 1851; *d.* Hampstead, 1926). Stud. R.A. Ptd. domestic subjects and landscs. Exhib. R.A., etc., 1876 onwards.

REINAGLE, GEORGE PHILIP (*b.* London, 1802; *d.* London, 1835). Son of R. R. Reinagle. Ptd. marine subjects in oils and water-cols.; copied Dutch masters. Exhib. at R.A., B.I., and S.B.A., 1822–35.

REINAGLE, PHILIP, R.A. (*b.* Scotland, 1749; *d.* Chelsea, 1833). Son of a musician. Pupil of Allan Ramsay. Stud. of R.A. Ptd. portraits, animals, hunting scenes, and landscs. in oils and water-cols. Made good copies of Dutch masters. A.R.A., 1787; R.A., 1811. Exhib. at R.A., B.I., and S.B.A., 1773–1832.

REINAGLE, RAMSAY RICHARD, R.A. (*b.* 1775; *d.* Chelsea, 1862). Son and pupil of P. Reinagle, R.A. Stud. in Italy and Holland. Ptd. portraits and landscs. in oils and water-cols. A.R.A., 1814; R.A., 1822 (expelled 1848). Exhib. at R.A. (1788–1857), B.I., S.B.A., and O.W.C.S.

REPTON, HUMPHREY (*b.* Bury St. Edmunds, 1752; *d.* nr. Romford, Essex, 1818). Ptd. landscs. Landsc. gardener. Exhib. at R.A., 1787–1802.

REVELEY, WILLEY (*d.* London, 1799). Architect. Visited Rome and Athens. Drew classical antiquities. Exhib. at R.A., 1781–93.

REVETT, N. (*b.* Brandeston Hall, Suffolk, 1721; *d.* London, 1804). Travelled in Greece and Italy. Ptd. landscs. and architectural subjects.

REYNOLDS, MISS ELIZABETH. *See* Walker, Mrs. William.

REYNOLDS, MISS FRANCES (*b.* Plympton, 1729; *d.* London, 1807). Sister of Sir Joshua Reynolds. Ptd. miniature portraits and miniature copies of Reynold's works.

REYNOLDS, SAMUEL WILLIAM, SEN. (*b.* London, 1773; *d.* Bayswater, 1835; *bd.* Paddington). Pupil of W. Hodges. Stud. of R.A. Ptd. landscs. Engraved in mezzotint after Reynolds and others. Exhib. at R.A., B.I., and S.B.A., 1797–1834.

REYNOLDS, WARWICK, R.S.W. (*b.* Islington, 1880; *d.* Glasgow, 1926). Stud. at Grosvenor Studio, St. John's Wood, and Julian's, Paris. Stud. animals at the Zoological Gardens, Regent's Park. Known as a black-and-white artist, especially of animal life; illus. of books and magazines. Exhib. at R.A., etc., 1904 onwards.

RICH, ALFRED WILLIAM (*b.* Gravely, Sussex, 1856; *d.* Tewkesbury, 1921; *bd.* St. Albans). Stud. Slade Sch. Ptd. landscs.; much influenced by Peter De Wint. Memb. of N.E.A.C.

RICHARDS, JOHN INIGO, R.A., F.S.A. (*d.* London, 1810). Foundation Memb. of R.A. Ptd. landscs. and theatrical scenery. Sec. to R.A., 1788. Exhib. at R.A. (1769–1809) and Incorp. S.A.

RICHARDSON, EDWARD (*d.* 1875). Son of T. M. Richardson, Sen. Assoc. of N.W.C.S. Ptd. landscs. Exhib. at R.A. and N.W.C.S., 1856–75.

RICHARDSON, GEORGE (*b.* 1808; *d.* 1840). Eldest son of T. M. Richardson, Sen. Secretary of Newcastle Water Col. Soc. Ptd. landscs. Exhib. at B.I. and N.W.C.S., 1828–33.

RICHARDSON, THOMAS MILES, SEN. (*b.* Newcastle-on-Tyne, 1784; *d.* Newcastle, 1848). Apprenticed to an engraver, and later to a cabinet maker. Master of St. Andrew's Gram. Sch., 1806. Ptd. landscs. in oils and water-cols. Assoc. of N.W.C.S. Founder of Newcastle W.C.S., 1831. Exhib., 1814–47, at R.A., B.I., S.B.A., O.W.C.S., and N.W.C.S

RICHARDSON, THOMAS MILES, JUN., R.W.S. (*b.* Newcastle-on-Tyne, 1813; *d.* Newcastle, 1890). Son of T. M. Richardson, Sen. Ptd. landscs. in Scotland, Italy, etc. Exhib. at R.A., B.I., S.B.A., O.W.C.S., and N.W.C.S., 1832–89.

RICHMOND, GEORGE, R.A. (*b.* Brompton, 1809; *d.* London, 1896). Son of T. Richmond, a miniature ptr. Stud. of R.A., 1824. Was a portrait ptr. and sculptor. Resided in Italy, 1837–9. A.R.A., 1857; R.A., 1866; H.R.A., 1887. Exhib. at R.A., B.I., and S.B.A., 1825–88.

RICHMOND, THOMAS (*b.* Kew, 1771; *d.* London, 1837). A miniature ptr. Exhib. at R.A., 1795–1825.

RICHMOND, THOMAS, JUN. (*b.* London, 1802; *d.* Keswick, 1874). Son of Thomas Richmond; portrait ptr. in oils and water-cols. Visited Rome, and became a friend of Ruskin and Joseph Severn. Exhib. at R.A. and S.B.A., 1822–60.

RICHMOND, SIR WILLIAM BLAKE, K.C.B., R.A. (*b.* London, 1842; *d.* Hammersmith, 1921). Son of G. Richmond, R.A. Stud. at R.A., Schs. Spent some years in Italy and there took lessons in fresco painting. Early work showed Pre-Raphaelite tendencies. Slade Prof. at Oxford, 1878–83. Created K.C.B., 1897; A.R.A., 1888; R.A., 1895. Exhib. at R.A., etc., from 1860.

RICHTER, HENRY JAMES (*b.* Soho, 1772; *d.* London, 1857). Portrait ptr. in oils and water-cols.; engraver and etcher. Son of a German engraver. Pupil of Stothard; stud. of R.A., 1790. Pres. of Associated Artists in Water Cols., 1811–12; Memb. of O.W.C.S. Exhib. at R.A., O.W.C.S., etc., 1788–1856.

RIGAUD, STEPHEN FRANCIS (*b.* London, 1777; *d.* London, 1861). Son of J. F. Rigaud, R.A. Stud. of R.A. Early Memb. and Treas. of O.W.C.S. Ptd. imaginative, allegorical, and poetical subjects. Exhib. at R.A., B.I., S.B.A., and O.W.C.S., 1797–1852.

RIMINGTON, ALEXANDER WALLACE, R.B.A., A.R.E. (*b.* London, about 1854; *d.* Selsey, Glos., 1918). Stud. London and Paris. Made researches on the relation between colour and music. R.B.A., 1892. Exhib. at R.A., etc., from 1880.

RIPPINGILLE, EDWARD VILLIERS (*b.* King's Lynn, 1798; *d.* Swan Village, Staffs., 1859). Son of a farmer. Self-taught in art. Visited Italy and the East. Ptd. genre subjects. Lectured on art. Exhib. at R.A. (1813–57), B.I., and S.B.A.

RIVIÈRE, BRITON, R.A., D.C.L. (*b.* London, 1840; *d.* London, 1920). Son of an artist; descended from a French family. Known chiefly as an animal ptr; worked for *Good Words* and *Punch*. A.R.A., 1878; R.A., 1881. Exhib. at R.A., etc., 1857 onwards.

RIVIÈRE, HENRY PARSONS, A.R.W.S. (*b.* London, 1811; *d.* London, 1888). Stud. of R.A. Ptd. landscs. Memb. of N.W.C.S. Lived at Rome, 1865–84. Exhib. at R.A., B.I., S.B.A., O.W.C.S., and N.W.C.S., 1832–88.

ROBERTS, DAVID, R.A. (*b.* Stockbridge, nr. Edinburgh, 1796; *d.* London, 1864). Son of a shoemaker. Apprenticed to a house ptr. Came to London, 1822. Ptd. theatrical scenery, landscs., and buildings in oils and water-cols. Vice-Pres. of S.B.A., 1824. A.R.A., 1838; R.A., 1841. Travelled considerably. Exhib. at R.A., B.I., and S.B.A., 1826–64.

ROBERTS, THOMAS SOTELLE (or SAUTELLE), R.H.A. (*b.* Waterford, about 1760; *d.* Dublin, 1826). Articled to an architect. Ptd. landscs. Memb. Dublin Incorporation of Artists. Exhib. at R.A. (1789–1818), B.I., O.W.C.S., etc.

ROBERTSON, ALEXANDER (*b.* Aberdeen, 1772; *d.* New York, 1841). Son of a cabinet maker; bro. of Andrew Robertson. Stud. of R.A.; pupil of S. Shelley. Emigrated to America, 1792. Ptd. miniatures.

ROBERTSON, ANDREW, A.R.H.A. (*b.* Aberdeen, 1777; *d.* Hampstead, 1845). Son of a cabinet maker. Pupil of Alexander Nasmyth. M.A., Aberdeen, 1794. Came to London about 1801. Entered R.A. Schs. Memb. and Sec. of Associated Artists in Water Cols. Ptd. miniatures. Exhib. at R.A., O.W.C.S., etc., 1802–42.

ROBERTSON, ARCHIBALD (*b.* Monymusk, 1765; *d.* New York, 1835). Son of a cabinet maker; bro. of Andrew Robertson. Stud. at Edinburgh and the R.A.; pupil of Reynolds. Ptd. portraits in oils and miniature. Emigrated to America, 1791.

ROBERTSON, CHARLES, R.W.S., R.E. (*d.* 1891). Ptd. landscs. and figures. Exhib. at R.A., O.W.C.S., etc., 1863–91.

ROBERTSON, GEORGE (*b.* London, 1748 [?]; *d.* Newington Butts, 1788). Son of a wine merchant. Stud. at Shipley's Sch. Travelled in Italy and Jamaica. Vice-Pres. of Incorp. S.A. Ptd. landscs. Exhib. at R.A. (1772) and Incorp. S.A.

ROBERTSON, WILLIAM (*d.* 1856). Memb. of N.W.C.S. Ptd. sea pieces. Exhib. at S.B.A. and N.W.C.S., 1829–35.

ROBINS, THOMAS SEWELL (*b.* 1814; *d.* 1880). Memb. of N.W.C.S. Ptd. landscs. and marine subjects. Exhib. at R.A., B.I., S.B.A. and N.W.C.S., 1829–79.

ROBINSON, FREDERIC CAYLEY, A.R.A., V.P.R.W.S. (*b.* Brentford, 1862; *d.* London, 1927). Stud. at the St. John's Wood and R.A. Schs., and Paris. Ptd. many interiors, also mural decorations and posters. Memb. N.E.A.C. A.R.A., 1921; R.W.S., 1919, afterwards becoming Vice-Pres. Exhib. at R.A., R.W.S., etc., from 1873.

ROBSON, GEORGE FENNEL (*b.* Durham, 1788; *d.* London, 1833; *bd.* Durham). Son of a wine merchant. Pupil of Harle at Durham. Memb. of Associated Artists in Water Cols. Memb. and Pres. of O.W.C.S. Ptd. landscs. Exhib. at R.A., O.W.C.S., etc., 1807–33.

ROCHARD, FRANÇOIS THÉODORE (*b.* in France, 1798; *d.* London, 1858). Stud. at Paris. Ptd. miniatures. Memb. of N.W.C.S. Exhib. at R.A., S.B.A., and N.W.C.S., 1820–57.

ROGERS, GEORGE. Ptd. landscs. Exhib. at Incorp. S.A. and R.A., 1761–93.

RONNER, HENRIETTE (*b.* Amsterdam, 1821; *d.* Brussels, 1909). Dau. of J. A. Knip, a well-known animal ptr., from whom she received her art instruction. Known chiefly as a ptr. of cats, but also ptd. landscs. and still-life.

ROOKER, MICHAEL 'ANGELO,' A.R.A. (*b.* London, 1743; *d.* Soho, 1801). Son and pupil of Edward Rooker, the engraver. Pupil of P. Sandby; stud. at St. Martin's Lane Acad. and R.A. Schs., 1769; A.R.A., 1770. Ptd. theatrical scenery, views of towns, etc. Executed engravings. Exhib. at Incorp. S.A. and R.A., 1767–1800.

ROSE (or ROSSE), MRS. SUSAN PENELOPE (*née* Gibson) (*b.* 1652; *d.* 1700; *bd.* St. Paul's, Covent Garden). Daughter of Gibson the Dwarf. Ptd. miniatures.

ROSENBERG, MISS FANNY. *See* Harris, Mrs.

ROSENBERG, GEORGE FREDERIC (*b.* Bath, 1825; *d.* Bath, 1869). Assoc. of O.W.C.S. Ptd. landscs. Exhib. at O.W.C.S., 1846–69.

ROSS, MISS CHRISTINA PATERSON, R.S.W. (*d.* 1906). Ptd. figure subjects.

ROSS, ROBERT THORBURN, R.S.A. (*b.* Edinburgh, 1816; *d.* 1876). Pupil of W. Simson and Sir W. Allan. A.R.S.A., 1852; R.S.A., 1869. Ptd. portraits and genre. Exhib. at R.A. and S.B.A. from 1871.

ROSS, SIR WILLIAM CHARLES, R.A. (*b.* London, 1794; *d.* London, 1860; *bd.* Highgate). Son of H. and Maria Ross, ptrs. Stud. of R.A., 1808. Assistant to Andrew Robertson, 1814. A.R.A., 1838; R.A., 1843. Knighted, 1842. Ptd. miniatures and other portraits. Exhib. at R.A. and B.I., 1809–59.

ROSSETTI, GABRIEL CHARLES DANTE ('Dante Gabriel Rossetti') (*b.* London, 1828; *d.* and *bd.* Birchington, Kent, 1882). Son of a prof. of Italian at King's Coll. Pupil of J. S. Cotman; stud. of R.A., 1846; worked also with Ford Madox Brown. Helped to found the Pre-Raphaelite sch. Ptd. portraits, romantic and poetical subjects, etc., in oils and water-cols.

ROSSETTI, MRS. ELIZABETH ELEANOR (*née* Siddal) (*b.* 1834; *d.* 1862). Daughter of a Sheffield cutler. Ptd. small water-col. drawings.

ROSSITER, MISS MARY. *See* Harrison, Mrs. George Henry.

ROWBOTHAM, THOMAS LEESON, SEN. (*b.* 1783; *d.* 1853). Worked at Bath and Bristol, and was for a time drawing master at the Naval Sch. at New Cross. Ptd. landscs.

ROWBOTHAM, THOMAS CHARLES LEESON, JUN. (*b.* Dublin, 1823; *d.* Kensington, 1875). Son and pupil of T. L. Rowbotham, Sen. Memb. of N.W.C.S. Drawing master at the Naval Sch. at New Cross. Ptd. Continental and other landscs. Exhib. at R.A., S.B.A., and N.W.C.S., 1840–75.

ROWLANDSON, THOMAS (*b.* London, 1756; *d.* London, 1827). Stud. of R.A. Drew caricatures, landscs., and genre subjects. Exhib. at Incorp. S.A. and R.A., 1775–87.

RUSKIN, JOHN, H.R.W.S. (*b.* London, 1819; *d.* Brantwood, Coniston, 1900; *bd.* Coniston). Son of a wine merchant. Famous art critic. Ptd. architectural subjects, etc. Slade Prof. of Art at Oxford, 1869–84. Exhib. at O.W.C.S., etc., 1873–84.

RUSSELL, JOHN, R.A. (*b.* Guildford, 1745; *d.* Hull, 1806). Son of a bookseller. Stud. under F. Cotes, R.A., and at St. Martin's Lane Acad. Ptd. miniatures and crayon portraits. A.R.A., 1772; R.A. 1788. Exhib. 1768–1806, chiefly at R.A.

SADLER, WALTER DENDY (*b.* Dorking, Surrey, 1854; *d.* 1924). Stud. London and Düsseldorf. Ptd. popular subjects. Exhib. at R.A., etc., 1873 onwards.

SAMBOURNE, EDWARD LINLEY (*b.* London, 1844; *d.* Kensington, 1910). Stud. at South Kensington. First drawing appeared in *Punch*, 1867; succeeded Sir J. Tenniel as cartoonist-in-chief, 1900. Book illustrator; Kingsley's 'Water Babies,' etc.

SAMUEL, GEORGE (*d.* circ. 1824). Ptd. landscs. in oils and water-cols. Exhib. at R.A. and B.I., 1785–1823.

SANDBY, PAUL, R.A. (*b.* Nottingham, 1725; *d.* London, 1809). Drawing master at the Milit. Acad., Woolwich. Ptd. landscs. in oils and water-cols. Etcher and aquatint engraver. Memb. of Incorp. S.A.; Foundation Memb. of R.A. Exhib. at Incorp. S.A., Free S.A., R.A., and B.I., 1760–1809.

SANDBY, THOMAS, R.A. (*b.* Nottingham, 1721; *d.* Windsor, 1798). Brother of P. Sandby, R.A. Deputy Ranger of Windsor Great Park; planned Virginia Water. Foundation Memb. of R.A. Ptd. landscs. and architectural subjects. Exhib. at Incorp. S.A. and R.A., 1767–82.

SANDERS, GEORGE (*b.* Kinghorn, 1774; *d.* London, 1846). Pupil of Smeaton, a coach ptr., at Edinburgh. Came to London, 1807. Ptd. miniatures and oil portraits.

SANDERS, JOHN (*b.* London, 1750; *d.* nr. Bristol, 1825). Stud. of R.A., 1769. Ptd. portraits, etc. Exhib. at Incorp. S.A., Free S.A., and R.A., 1771–1824.

SANDYS, ANTHONY FREDERICK AUGUSTUS (*b.* Norwich, 1832; *d.* Kensington, 1904). Influenced by the Pre-Raphaelites. Ptd. mythological subjects and portraits. Drew for *Cornhill Magazine*, etc.

SANT, JAMES, C.V.O., R.A. (*b.* Croydon, 1820; *d.* London, 1916). First taught by John Varley. Entered R.A. Schs. Ptr.-in-Ordinary to Queen Victoria, 1871. A.R.A., 1861; R.A., 1870; C.V.O., 1914, when he retired from active membership of R.A. Ptd. chiefly portraits. Exhib. at R.A., 1840 onwards.

SARGENT, JOHN SINGER, R.A., R.W.S. (*b.* Florence, 1856; *d.* Chelsea, 1925). Of American parentage. Stud. at Florence, and Paris under Carolus Duran. Settled in Chelsea, 1884. Known chiefly as a portrait ptr. A.R.A., 1894; R.A., 1897; R.W.S., 1908. Exhib. at R.A., etc., from 1882.

SASS (or SASSE), RICHARD (*b.* 1774; *d.* Paris, 1849). Ptd. landscs., often with figures and cattle. Teacher of drawing to Princess Charlotte, 1811. Settled in Paris, 1825. Exhib. at R.A. and B.I., 1791–1813.

SCHARF, GEORGE (*b.* Mainburg, nr. Munich, 1788; *d.* Westminster, 1860). Came to England, 1816. One of the early lithographers. Made topographical drawings, etc. Memb. of N.W.C.S. Father of Sir George Scharf, K.C.B. Exhib. at R.A., S.B.A., and N.W.C.S., 1817–50.

SCHETKY, JOHN ALEXANDER (*b.* Edinburgh; *d.* Sierra Leone, 1824). Brother of J. C. Schetky. Officer in the 3rd Dragoon Guards. Memb. of Associated Artists in Water Cols. Ptd. landscs.

SCHETKY, JOHN CHRISTIAN (*b.* Edinburgh, 1778; *d.* London, 1874). Pupil of A. Nasmyth. Memb. of Associated Artists in Water Cols. Successively Prof. of Drawing at Royal Milit. Coll., Great Marlow, Royal Naval Coll., Portsmouth, and East India Coll., Addiscombe. Marine ptr. to George IV., William IV., and Queen Victoria. Travelled abroad. Ptd. marine subjects in oils and water-cols. Exhib. at R.A., B.I., S.B.A., O.W.C.S., etc., 1808–72.

SCHNEBBELIE, JACOB C. (*b.* London, 1760; *d.* London, 1792). Son of a Swiss confectioner, whose trade he followed for a time. Learnt drawing from P. Sandby. Draughtsman to Soc. of Antiquaries. Made

SCHNEBBELIE, ROBERT BREMMEL (*d.* 1849 [?]). Son of J. C. Schnebbelie. Ptd. views of old buildings, etc. Exhib. at R.A., 1803–21.

SCOTT, MISS M. (MRS. BROOKBANK). Daughter of W. H. S. Scott. Lived at Brighton. Lady Memb. of O.W.C.S. Ptd. fruit and flowers. Exhib. at S.B.A. and O.W.C.S., 1823–33.

SCOTT, SAMUEL (*b.* London, 1710 [?]; *d.* Bath, 1772). Friend of Hogarth. Ptd. topographical and marine views in oils and water-cols. Exhib. at Incorp. S.A., Free S.A., and R.A., 1761–71.

SCOTT, THOMAS (TOM), R.S.A. (*b.* Selkirk, 1854; *d.* Selkirk, 1927). Stud. Roy. Scottish Acad. Schs. Ptd. landscs. and figure-subjects; worked only in water-cols. A.R.S.A., 1888; R.S.A., 1902.

SCOTT, WILLIAM BELL, H.R.S.A. (*b.* Edinburgh, 1811; *d.* Penkill Castle, 1890). Pupil of his father, Robert Scott, an engraver, and of his brother, David Scott, R.S.A.; stud. at the Trustees' Acad. Exhib. at R.S.A., 1833. Came to London, 1837. Master at the Govt. Sch. of Design. H.R.S.A., 1887. Wrote poetry, etc. Ptd. historical and genre subjects. Exhib. at R.A., B.I., S.B.A., etc., 1840–73.

SCOTT, WILLIAM HENRY STOTHARD (*b.* 1783; *d.* 1850). Assoc. of O.W.C.S. Lived at Brighton. Ptd. landscs. and rustic architecture. Exhib. at R.A., O.W.C.S., etc., 1810–50.

SCOULER, JAMES (*b.* 1741 [?]; *d.* between 1810 and 1820). Miniature ptr. Exhib. at Incorp. S.A., Free S.A., and R.A. 1761–87.

SEDGWICK, MRS. JOHN. *See* Oliver, Mrs. William, R.I.

SERRES, DOMINIC, R.A. (*b.* Auch, Gascony, 1722; *d.* London, 1793). Became a sailor. Brought as a prisoner to England about 1758, where he settled. Memb. of Incorp. S.A., 1765. Foundation Memb. of R.A., 1768; Librarian to R.A., 1792. Ptd. sea pieces. Exhib. at Incorp. S.A., Free S.A., and R.A., 1761–93.

SERRES, DOMINIC M. Younger son of D. Serres, R.A., and brother of J. T. Serres. Taught drawing and ptd. landscs. Exhib. at R.A., 1778–1804.

SERRES, JOHN THOMAS (*b.* London, 1759; *d.* London, 1825; *bd.* Marylebone). Son of D. Serres, R.A. Taught drawing at Chelsea Naval Sch.; was draughtsman to the Admiralty. Married Miss Wilmot, the *soi-disant* Princess of Cumberland, who ruined him. Ptd. marine subjects. Exhib. at R.A., B.I., and S.B.A., 1780–1825.

SETCHEL, MISS SARAH, R.I. (*b.* 1813 [?]; *d.* Sudbury, nr. Harrow, 1894). Ptd. landscs., portraits, and genre subjects. Exhib. at R.A., S.B.A., and N.W.C.S., 1831–67.

SEVERN, JOSEPH (*b.* Hoxton, 1793; *d.* Rome, 1879). Travelling stud. of R.A. Friend of Keats. Consul at Rome. Ptd. portraits, and genre and historical subjects. Exhib. at R.A., B.I., etc., 1817–68.

SEVERN, MISS MARY. *See* Newton, Mrs. Charles J.

SEYFFARTH, MRS. WOLDEMAR. *See* Sharpe, Miss Louisa.

SEYMOUR, JAMES (*b.* 1702; *d.* 1752). Son of a banker, who was a friend of Lely and Wren. Ptr. of hunting subjects and portraits of racehorses.

SHALDERS, GEORGE (*b.* 1826 [?]; *d.* Portsmouth, 1873). Memb. of N.W.C.S. Ptd. landscs. Exhib. at R.A., B.I., S.B.A., and N.W.C S., 1848–73.

SHANNON, SIR JAMES JEBUSA, R.A. (*b.* Auburn, New York, 1862; *d.* London, 1923). Came to England, 1878. Stud. at South Kensington. Known chiefly as a portrait ptr. One of the first members of the N.E.A.C. A.R.A., 1897; R.A., 1909; Knighted, 1922. Exhib. at R.A., etc., 1881 onwards.

SHARPE, MISS ELIZA (*b.* Birmingham, 1796; *d.* Burnham Beeches, 1874). Sister of Miss L. Sharpe. Lady Memb. of O.W.C.S. Ptd. portraits. Exhib. at R.A. and O.W.C.S., 1817–69.

SHARPE, MISS LOUISA (MRS. WOLDEMAR SEYFFARTH) (*b.* Birmingham, 1798; *d.* Dresden, 1843). Sister of the preceding. Lady Memb. of O.W.C.S. Ptd. portraits, anecdotes, etc. Exhib. at R.A. and O.W.C.S., 1817–42.

SHAW, HENRY, F.S.A. (*b.* London, 1800; *d.* London, 1873). Ptd. architectural subjects, etc. Published works on ornament. Fellow of Soc. of Antiquaries. Exhib. at R.A., 1821–48.

SHAW, JOHN BYAM, A.R.W.S. (*b.* Madras, 1872; *d.* London, 1919). Came to England, 1878. Stud. St. John's Wood Sch. of Art and R.A. Schs. Illustrated Browning's Poems (1898); Pilgrim's Progress (1904), etc. Follower of the Pre-Raphaelite Brotherhood. Exhib. at R.A., 1893.

SHELLEY, SAMUEL (*b.* Whitechapel, 1750 [?]; *d.* London, 1808). Mainly self-taught in art. Ptd. miniatures, and copied works of Reynolds in miniature. Foundation Memb. and Treas. of O.W.C.S. Exhib. at Incorp. S.A., R.A., B.I., and O.W.C.S., 1773–1808.

SHEPHEARD, GEORGE (*b.* 1770 [?]; *d.* 1842). Stud. of R.A. Ptd. landscs. and figure subjects; was also an engraver. Exhib. at R.A., etc., 1811–42.

SHEPHEARD, GEORGE WALWYN (*b.* 1804; *d.* Brighton, 1852). Eldest son of G. Shepheard. Travelled much on the Continent. Ptd. landscs. Exhib. at R.A., 1836–51.

SHEPHERD, GEORGE. Topographical draughtsman. Exhib. at R.A., B.I., etc., 1800–42.

SHEPHERD, GEORGE SIDNEY (*d.* 1858.) Son of George Shepherd. Ptd. topographical and rustic subjects, and still-life. Memb. of N.W.C.S Exhib. at R.A., S.B.A., and N.W.C.S., 1831–58.

SHEPHERD, THOMAS HOSMER (*fl.* 1825–40). Perhaps a brother of G. S. Shepherd. Made many drawings of buildings in London and elsewhere. Exhib. 1831–2.

SHEPPERSON, CLAUDE ALLIN, A.R.A., A.R.W.S. (*b.* Beckenham, 1867; *d.* Chelsea, 1921). Stud. London and Paris. Ptd. mountain and moorland scenery. Illns. for *Punch*. A.R.A., 1919; A.R.W.S., 1920.

SHERLOCK, WILLIAM P. (*b.* 1780 [?]). Son of Wm. Sherlock, miniature ptr. Ptd. landscs. Imitated style of R. Wilson. Published some etchings. Exhib. at R.A., 1801–10.

SHERRIN, JOHN, R.I. (*b.* 1819; *d.* Ramsgate, 1896). Ptd. fruit and flowers. Exhib. at R.A., R.B.A., R.I., etc., 1859–96.

SHIELDS, FREDERIC JAMES, A.R.W.S. (*b.* Hartlepool, 1833; *d.* Merton, Surrey, 1911). Son of a bookbinder and printer. Apprenticed to firm of lithographers. Book illustration, and later, decorative designs, following the lead of the Pre-Raphaelites. A.R.W.S., 1865.

SHIRREFF, CHARLES. A Scotch miniature ptr. Came to London, 1773; worked at Bath, 1786–1800; went to India about 1796; said to have died there shortly after. Exhib. at R.A., S.B.A., etc., 1770–1831.

SHUTE, JOHN (*b.* Cullompton, Devon; *d.* 1563 [?]). Miniature ptr. and architect.

SIDDAL, MISS ELIZABETH ELEANOR. *See* Mrs. Rossetti.

SILLETT, JAMES (*b.* Norwich, 1764; *d.* Norwich, 1840). Stud. of R.A., 1781–90. Pres. of Norwich Soc., 1815. Ptd. landscs. and still-life, in oils and water-cols., and miniatures. Exhib. at R.A., etc., 1796–1837.

SIMONAU, GUSTAVE ADOLPHE (*b.* Bruges, 1810; *d.* Brussels, 1870). Assoc. of N.W.C.S. Worked in London for a time. Exhib. at N.W.C.S., 1859–70.

SIMPSON, WILLIAM, R.I., F.R.G.S. (*b.* Glasgow, 1823; *d.* Willesden, 1899). Apprenticed to lithographers. Became a war artist. Ptd. landscs., etc. Travelled extensively. Wrote many works. Exhib. at N.W.C.S., etc., from 1874.

SIMS, CHARLES, R.A., R.W.S. (*b.* Islington, *1873*; *d.* St. Boswells, Roxburghshire, 1928). Stud. at South Kensington; Julian's, Paris, under J. Le Febvre and Benjamin Constant; and R. A. Schs. His work was varied in character; subject pictures, portraits and small compositions, also landscs. A.R.A., 1900; R.A., 1916; A.R.W.S., 1911; R.W.S., 1914; Keeper and Trustee of R.A., 1920–26. Exhib. at R.A., etc., from 1894.

SIMS, G. (*d.* 1840). Memb. of N.W.C.S. Ptd. landscs. Exhib. at R.A., B.I., S.B.A., and N.W.C.S., *1829–40*.

SIMSON, WILLIAM, R.S.A. (*b.* Dundee, 1800; *d.* London, 1847). Stud. at Trustees' Acad., Edinburgh. Ptd. coast views, hunting scenes, portraits, etc. Spent some years in Italy. Memb. of Scottish Acad., 1830. Exhib. at R.A., B.I., and S.B.A., 1826 onwards.

SINGLETON, HENRY (*b.* London, 1766; *d.* Kensington, 1839). Pupil of an uncle, a miniature ptr.; stud. of R.A. Ptd. portraits and drew book illns. Exhib. at R.A., B.I., etc., 1780–1839.

SKELTON, JAMES (working in London and Rochester, 1757; *d.* Rome, 1758; *bd.* Rome). Drawings of Italian landscs. and architecture.

SKILL, FREDERICK JOHN (*b.* 1824 [?]; *d.* 1881). Memb. of The Inst. Ptd. landscs. Spent some years at Venice. Exhib. at R.A., S.B.A., The Inst., etc., 1858–81.

SKIRVING, ARCHIBALD (*b.* Garleton, nr. Haddington, 1749; *d.* Inveresk, 1819). Son of a farmer. Self-taught in art. Studied in Italy. Ptd. miniatures and crayon portraits.

SLEAP, JOSEPH AXE (*b.* London, 1808; *d.* 1859). Ptd. river and lake subjects, etc. Exhib. 1858–9.

SLOCOMBE, CHARLES PHILIP (*b.* 1832; *d.* 1895). Ptd. landscs. and executed etchings. Exhib. at R.A., B.I., S.B.A., etc., 1850–82.

SMART, JOHN (*b.* Norfolk, 1741; *d.* London, 1811). Stud. St. Martin's Lane Acad. Memb. and Vice-Pres. of Incorp. S.A. Ptd. miniatures and crayon portraits. Spent a few years in India. Exhib. at Incorp. S.A. and R.A., 1762–1811.

SMART, JOHN, R.S.A., R.B.A., R.S.W. (*b.* Leith, 1838; *d.* 1899). Apprenticed to his father, an engraver and lithographer; pupil of H. McCulloch. A.R.S.A., 1871; R.S.A., 1877. Ptd. landscs. and genre. Exhib. at R.S.A., R.A., S.B.A., N.W.C.S., etc., from 1860.

SMITH, MISS EMMA (*b.* 1787 [?]). Daughter of J. R. Smith, engraver. Memb. of Associated Artists in Water Cols. Ptd. miniatures and subject pictures. Exhib. at R.A., etc., 1799–1808.

SMITH, FREDERICK COKE (*d.* 1839). Travelled in Turkey and Canada; ptd. scenes in those countries and elsewhere.

SMITH, HUGH BELLINGHAM (*b.* London, 1866; *d.* 1922). Stud. Slade Sch. and Paris. Ptd. landscs. and figure subjects. Memb. of N.E.A.C.

SMITH, JOHN (*b.* Irthington, 1749; *d.* Marylebone, 1831; *bd.* St. George's Chapel, Uxbridge Road). Known as 'Warwick Smith' and 'Italian Smith.' Memb. and Pres. of O.W.C.S. Ptd. Italian and other landscs. Exhib. at O.W.C.S., etc., 1807–23.

SMITH, JOHN THOMAS ('Antiquity Smith') (*b.* 1766; *d.* London, 1833). Stud. of R.A.; pupil of K. Sherwin, the engraver. Taught drawing. Keeper of Prints at Brit. Mus. from 1816. Ptd. topographical subjects and portraits; also etched and engraved. Exhib. at R.A., 1787–8.

SMITH, JOSEPH CLARENDON (*b.* London, 1778; *d.* 1810). Son of a builder. Went to sea at an early age, but was afterwards placed with an engraver. Memb. of Associated Artists in Water Cols. Ptd. topographical subjects. Exhib. at R.A., etc., 1806–10.

SMITH, WILLIAM COLLINGWOOD, R.W.S. (*b.* Greenwich, 1815; *d.* Brixton Hill, 1887). Received instruction from J. D. Harding. Memb. and Librarian of O.W.C.S. Ptd. marine, landsc., and architectural views. Exhib. at R.A., B.I., S.B.A., and O.W.C.S., 1836–87.

SMYTHE, LIONEL PERCY, R.A., R.W.S., R.I. (*b.* 1839; *d.* Honvault, near Wimereux, 1918). Stud. at Heatherley's. Ptd. landscs. and rural scenes. R.I., 1880; A.R.W.S., 1892; R.W.S., 1894; A.R.A., 1898; R.A., 1911. Exhib. at R.A., etc., from 1860.

SNELLING, MATTHEW. Ptd. miniatures, chiefly of ladies. Worked about 1647–78.

SOLOMON, SIMEON (*b.* London, 1840; *d.* London, 1905). Stud. R.A. Schs. Ptd. scenes from Dante, the Bible, etc., and genre subjects. Exhib. at R.A., etc., 1858–72.

SOLOMON, SOLOMON JOHN, R.A., P.R.B.A. (*b.* London, 1860; *d.* London, 1927). Stud. at Heatherley's, R.A. Schs., Munich and Paris. Ptd. principally subject pictures. A.R.A., 1896; R.A., 1906; Pres. R.B.A., 1918. Did much work in *camouflage* at the front during the War. Exhib. at R.A., 1881 onwards.

SOUNES, WILLIAM HENRY (*b.* London, 1830; *d.* Sheffield, 1873). Stud. at Govt. Sch. of Design, Somerset House. Master at Birmingham Sch. of Art; Headmaster of Sheffield Sch. of Art. Ptd. interiors. Exhib. at R.A., 1846.

SOUTHGATE, FRANK, R.B.A. (*b.* Hunstanton; *d.* in France, 1916). Noted for drawings of wild fowl on Norfolk Broads.

SPEARE, R. Ptd. landscs. Exhib. at R.A., 1799–1812.

SPENCER, GERVASE (or JARVIS) (*d. 1763*). Was at one time a gentleman's servant, but became a fashionable miniature ptr. on ivory and in enamel. Exhib. at Incorp. S.A.

SPICER, HENRY (*b.* Reepham, Norfolk, 1743; *d.* London, 1804). Pupil of Gervase Spencer. Ptd. miniatures on ivory and in enamel. Ptr. in enamel to Prince of Wales. Exhib. at Incorp. S.A. and R.A., 1765–1804.

SPRY, WILLIAM. Ptd. flowers and still-life, in oils and water-cols. Exhib. at R.A., S.B.A., N.W.C.S., etc., 1832–47.

STANFIELD, CLARKSON, R.A. (*b.* Sunderland, 1793; *d.* Hampstead, 1867; *bd.* Roman Catholic (St. Mary's) Cemetery, Kensal Green). Son of an Irish writer. Was for a time a sailor. Became a scene ptr. Memb. of S.B.A., 1824; A.R.A., 1832; R.A., 1835. Ptd. landscs. and figures in oils and water-cols. Exhib. at R.A., B.I., and S.B.A., 1820–67.

STANFIELD, GEORGE CLARKSON (*b.* London, 1828; *d.* Hampstead, 1878). Son of Clarkson Stanfield. Ptd. seascapes, views of towns, etc. Exhib. at R.A., B.I., etc., 1844–76.

STANHOPE, JOHN RODDAM SPENCER (*b.* Cannon Hall, Yorks., 1829; *d.* Florence, 1908). Inspired by Pre-Raphaelite movement, ptd. in a tender spirit. Did much church decoration. Exhib. at R.A., etc.

STANLEY, CALEB ROBERT (*b.* 1795 [?]; *d.* London, 1868). Stud. in Italy. Ptd. landscs. in oils and water-cols. Exhib. at R.A., B.I., S.B.A., O.W.C.S., N.W.C.S., etc., 1812–67.

STANNARD, JOSEPH (*b.* 1797; *d.* 1830). Ptr. of the Norwich school. Ptd. marine and river subjects. Exhib. at Norwich and London, 1816–29.

STANTON, G. CLARK, R.S.A. (*b.* Birmingham, 1832; *d.* 1894). Stud. at Birmingham Sch. of Art, and in Italy. Went to Edinburgh, 1855. A.R.S.A., 1862; R.S.A., 1885. Ptd. portraits, book illns., and designs.

STARK, ARTHUR JAMES (*b.* Chelsea, 1831; *d.* Nutfield, Surrey, 1902). Son and pupil of J. Stark; influenced by E. Bristowe, a Windsor ptr. Ptd. landscs. and animals. Exhib. at R.A., B.I., S.B.A., etc., 1848–87.

STARK, JAMES (*b.* Norwich, 1794; *d.* London, 1859; *bd.* Norwich). Son of a dyer. Pupil of Crome. Memb. of Norwich Soc., 1812. Stud. of R.A., 1817. Ptd. landscs., chiefly in oils. Exhib. at R.A., B.I., and S.B.A., 1812–59.

STEELE, MISS JANE. Memb. of Associated Artists in Water Cols. Ptd. views of towns. Exhib. at R.A., etc., 1810–12.

STEELE, JEREMIAH. Came to London from Nottingham. Ptd. miniatures. Exhib. at R.A. and B.I., 1801–26.

STEER, HENRY REYNOLDS, R.I. (*b.* London, 1858; *d.* Leicester, 1928). Stud. Heatherley's. Formerly a lithographic artist; ptd. miniatures, also historical and literary subjects in oils and water-cols. R.I., 1884; Member Soc. Miniatures, 1896.

STEERS, MISS FANNY (*d.* 1861). Memb. of N.W.C.S. Ptd. landscs. Exhib. at N.W.C.S., 1846–60.

STEPHANOFF, FRANCIS PHILIP (*b.* Brompton Row, 1790 [?]; *d.* West Hanham, Gloucestershire, 1860). Son of a Russian ptr. Stud. of R.A., 1801. Memb. of Associated Artists in Water Cols. Ptd. portraits, interiors with figures, historical subjects, etc. Exhib. at R.A., B.I., O.W.C.S., etc., 1807–45.

STEPHANOFF, JAMES (*b.* Brompton Row, 1788 [?]; *d.* Bristol, 1874). Brother of F. P. Stephanoff. Stud. of R.A. Ptd. subjects from the Bible, legends, and the poets; also portraits, etc. Memb. of Associated Artists in Water Cols. and of O.W.C.S. Exhib. at R.A., B.I., O.W.C.S., etc., 1810–59.

STEVENS, FRANCIS (*b.* 1781; *d.* Exeter, 1823). Called 'Stevens of Exeter.' Pupil of P. S. Munn (?). Memb. of O.W.C.S. and, in 1810, of Norwich Soc. Ptd. landscs. Exhib. at R.A., B.I., and O.W.C.S., 1804–23.

STEWART, ANTHONY (*b.* Crieff, Perths., 1773; *d.* London, 1846; *bd.* Norwood). Pupil of A. Nasmyth. Ptd. landscs. and miniatures, especially of children. Exhib. at R.A., 1807–20.

STOCKS, ARTHUR, R.I. (*b.* London, 1846; *d.* London, 1889). Son and pupil of Lumb Stocks, engraver; stud. of R.A. Ptd. genre. Exhib. at R.A., R.I., etc., 1860–89.

STONE, FRANK, A.R.A., R.W.S. (*b.* Manchester, 1800; *d.* London, 1859; *bd.* Highgate). Son of a cotton spinner. Came to London, 1831. Memb. of O.W.C.S.; A.R.A., 1851. Drew book illns., and ptd. genre subjects. Exhib. at R.A., B.I., S.B.A., and O.W.C.S., 1833–60.

STOTHARD, THOMAS, R.A. (*b.* London, 1755; *d.* London, 1834; *bd.* Bunhill Fields). Stud. of R.A., 1777. Drew book illns. and ornamental designs; ptd. scenes from well-known poems and novels. A.R.A., 1791; R.A., 1794; Librarian of R.A., 1812. Exhib. at R.A., B.I., and S.B.A., 1778–1834.

STOTT, WILLIAM EDWARD, A.R.A. (*b.* Rochdale, 1855; *d.* Amberley, 1918). Son of a merchant. Stud. at Manchester, and Paris under Duran. Work influenced by that of J. F. Millet. A.R.A., 1906. Exhib. at R.A., etc.

STRANG, WILLIAM, R.A. (*b.* Dumbarton, 1859; *d.* Bournemouth, 1921). Stud. Dumbarton Acad. and Slade Sch., London; pupil of A. Legros. Ptd. portraits; best known as an etcher. A.R.A., 1906; R.A., 1921. Exhib. at R.A., 1879 onwards.

STRANGE, SIR ROBERT (*b.* Pomona, Orkney, 1721; *d.* London, 1792; *bd.* St. Paul's, Covent Garden). Said to have fought at Culloden. Stud. at Paris and in Italy. Engraver and miniaturist. Memb. of Incorp. S.A., 1766. Knighted, 1787. Exhib. at Incorp. S.A., 1760–75.

STREETES, GWILLIM. A Dutch artist. Ptd. miniatures. Was ptr. to Edward VI. in 1551.

STRUTT, WILLIAM, R.B.A., F.Z.S. (*b.* Teignmouth, Devon, 1827; *d.* Wadhurst, 1915). Stud. in Paris. Visited Australia and New Zealand, 1850. Worked for Mrs. Jameson's 'Sacred and Legendary Art.' Exhib. at R.A., R.I., etc., 1865 onwards.

STUART, JAMES ('ATHENIAN STUART') (*b.* London, 1713; *d.* London, 1788). Went to Rome on foot. Made drawings at Athens for the Dilettanti Soc. Also worked as an architect. Exhib. at Free S.A., 1765–83.

STUART, THE HON. MISS LOUISA. *See* Waterford, Marchioness of.

STUMP, SAMUEL JOHN (*d.* 1863). Stud. of R.A. Ptd. miniatures, landscs., and oil portraits. Exhib. at R.A., B.I., S.B.A., O.W.C.S., etc., 1802–49.

SULLIVAN, LUKE (*b.* Louth, Ireland, 1705; *d.* London, 1771). Stud. in London under Thomas Major. Engraver and miniature ptr. Memb. and Director of Incorp. S.A.; exhib. there, 1764–70.

SUTCLIFFE, THOMAS (*b.* Yorkshire; *d.* Headingley, 1871). Ptd. landscs. Assoc. of N.W.C.S. Exhib. at R.A. and N.W.C.S., 1856–71.

SWAINE, FRANCIS (*d.* Chelsea, 1782). Memb. of Free S.A., 1763. Ptd. marine subjects, moonlight scenes, etc., in oils and water-cols. Exhib. at Incorp. S.A. and Free S.A., 1762–73.

SWAN, JOHN MACALLAN, R.A., R.W.S. (*b.* Old Brentford, 1847; *d.* London, 1910). Son of a civil engineer. Stud. at Worcester, Lambeth, and R.A. Schs. Ptd. chiefly animals. R.W.S., 1899; A.R.A., 1894; R.A., 1905. Exhib. at R.A., 1878 onwards.

SYER, JOHN, R.I. (*b.* Atherstone, 1815; *d.* Exeter, 1885). Stud. under Fisher, a Bristol artist. Ptd. landscs. in water-cols. and oils. Memb. of S.B.A. (1856–75) and The Inst. Exhib. at R.A., B.I., S.B.A., N.W.C.S., etc., 1832–85.

SYKES, GODFREY (*b.* Malton, 1824; *d.* Brompton, 1866). Apprenticed to an engraver. Stud. at Govt. Sch. of Design, Sheffield. Ptd. interiors, etc. Assisted in the decoration of the South Kensington (now Victoria and Albert) Museum. Exhib. at R.A., 1862–4.

SYME, PATRICK, R.S.A (*b.* Edinburgh, 1774; *d.* Dollar, N.B., 1845). Taught drawing at Edinburgh. Foundation Memb. of Scottish Acad., 1826. Ptd. flowers and fruit. Exhib. at R.A., 1817.

TAVERNER (or TAVENER), WILLIAM (*b.* 1703; *d.* 1772). Like his father, became procurator-general of the Court of Arches at Canterbury. Ptd. landscs., especially wooded scenes.

TAYLER, J. FREDERICK, R.W.S. (*b.* Boreham Wood, nr. Elstree, 1802; *d.* W. Hampstead, 1889). Educ. at Eton and Harrow. Stud. at Sass's Acad., R.A. Schs., under Vernet in Paris, and at Rome. Pres. of O.W.C.S. Ptd. sporting and country scenes, and illns. of past times. Exhib. at R.A., B.I., O.W.C.S., etc., 1830–89.

TAYLER, J. M. Memb. of N.W.C.S.

TAYLOR, ALFRED HENRY (*d.* 1868). Memb. of N.W.C.S. Ptd. portraits, etc. Exhib. at R.A., S.B.A., N.W.C.S., etc., 1832–67.

TAYLOR, GEORGE LEDWELL (*b.* 1788; *d.* Broadstairs, 1873). Became an architect. Ptd. views of ruins, etc. Exhib. at R.A., 1820-2.

TAYLOR, WILLIAM BENJAMIN SARSFIELD (*b.* 1781; *d.* 1850). Son of a map engraver at Dublin. Memb. of N.W.C.S. Ptd. landscs., battle pieces, and marine views. Wrote on various subjects. Exhib. at R.A., B.I., etc., 1829–47.

TEERLINCK, LIVINA. Daughter of Simon Beninc of Bruges. Ptd. miniatures for Henry VIII. and Queen Elizabeth.

*TELBIN, WILLIAM* (*b.* 1813; *d.* 1873). *Memb. of N.W.C.S.* Ptd. landscs. and theatrical scenery. Exhib. at B.I., S.B.A., N.W.C.S., etc., 1839–73.

TEMPLETOWN, LADY (*d.* 1823). Daughter of Sir W. S. Boughton, Bart. Ptd. landscs. Designed for Wedgwood. Lived for some time at Rome.

TENNIEL, SIR JOHN, R.I. (*b.* 1820; *d.* 1914). Practically self-taught. On the staff of *Punch*, 1851–1901. Illus. numerous books. Knighted, 1893. R.I., 1874. Exhib. at R.A., etc., 1835–80.

THACKERAY, WILLIAM MAKEPEACE (*b.* Calcutta, 1811; *d.* London, 1863; *bd.* Kensal Green). Educ. at Charterhouse and Cambridge. Best known for his novels. Amateur water-col. ptr.; drew book illns., etc.

THEOBALD, HENRY (*d.* 1849). Assoc. of N.W.C.S. Ptd. genre subjects. Exhib. at N.W.C.S.

THIRTLE, JOHN (*b.* Norwich, 1777; *d.* Norwich, 1839; *bd.* Thorpe Hamlet). Son of a shoemaker. First practised as a miniature ptr.; afterwards ptd. landscs. and views of towns. Memb. of the Norwich Soc., where he exhib.; exhib. also at R.A., 1808.

THOMAS, GEORGE HOUSMAN (*b.* London, 1824; *d.* Boulogne, 1868). Apprenticed to a wood engraver; stud. under G. W. Bonner, and at Paris. Worked for a New York newspaper, and for the *Illustrated London News*. Ptd. pictures of ceremonies, etc. Exhib. at R.A. and B.I., 1851–68.

THOMAS, WILLIAM CAVE (*b.* London, 1820). Stud. at R.A. Schs. and at Munich. Ptd. figures. Exhib. at R.A., etc., till 1884.

THOMAS, WILLIAM LUSON, R.I. (*b.* 1830; *d.* 1900). Wood engraver and landsc. ptr. Worked in Paris, New York, Rome, and London. Memb. of Inst. of Oil Ptrs. Founded the *Graphic* and *Daily Graphic*. Exhib. at S.B.A., The Inst., etc., from 1860.

THOMPSON, JAMES ROBERT (*b.* abt. 1799). Drew for Britton's publications. Ptd. architectural views and scenes of elephant hunting. Exhib. at R.A., etc., 1828–43.

THOMSON, HUGH, R.I. (*b.* Ireland, 1860; *d.* London, 1920). Book illustration chiefly; 'Cranford', 'Highways and Byways of London,' etc. R.I., 1897.

THOMSON, REV. JOHN (*b.* Dailly, Ayr, 1778; *d.* Duddingston, 1840). Known as 'Thomson of Duddingston.' Son of a Presbyterian minister. Assisted in art by A. Nasmyth. Ptd. landscs. Exhib. in Scotland, and, 1813–31, at R.A., B.I., and S.B.A.

THOMSON, WILLIAM JOHN, R.S.A. (*b.* Savannah, 1771; *d.* Edinburgh, 1845). Memb. of Associated Artists in Water Cols. R.S.A., 1829. Ptd. miniatures, etc. Exhib. at R.A., B.I., etc., 1796–1843.

THORBURN, ROBERT, A.R.A. (*b.* Dumfriesshire, 1818; *d.* Tunbridge Wells, 1885). Stud. at Trustees' Acad., Edinburgh, under Allan; also at R.A., 1836. A.R.A., 1848. Ptd. miniatures. Exhib. at R.A., 1837–84, and at Edinburgh, 1846–55.

THORNHILL, SIR JAMES (*b.* Melcombe Regis, 1675; *d.* nr. Weymouth, 1734). Pupil of Highmore, a portrait ptr. Ptd. allegorical subjects, chiefly in oils. Ptd. the great hall at Greenwich Hospital.

THROSBY, JOHN (*b.* Leicester, 1740; *d.* Leicester, 1803). Parish clerk of St. Martin's, Leicester. Wrote and illus. works on antiquarian subjects; ptd. landscs.

THURSTON, JOHN (*b.* Scarborough, 1774; *d.* Holloway, 1822). Engraver; drew book illns., etc., chiefly in pencil and Indian ink. Exhib. at R.A. and O.W.C.S., 1794–1820.

TIDEY, ALFRED (*b.* Worthing, 1808; *d.* Acton, 1892). Ptd. miniatures. Was abroad, 1857–67. Exhib. at R.A., S.B.A., etc., 1831–77.

TIDEY, HENRY F. (*b. Worthing, 1814; d.* London, *1872*). Memb. of N.W.C.S. Ptd. miniatures, genre, Scriptural, and poetical subjects, etc. Exhib. at R.A., B.I., S.B.A., and N.W.C.S., 1839–72.

TILLEMANS, PIETER (*b.* Antwerp, 1684; *d.* Norton, Suffolk, 1734). Son of a diamond cutter. Came to England, 1708. Ptd. copies from old masters, landscs., hunts, animals, etc.

TOPHAM, FRANCIS WILLIAM (*b.* Leeds, 1808; *d.* Cordova, 1877). Apprenticed to an engraver. Came to London about 1830. Ptd. landscs. and scenes of peasant life in Ireland, Spain, etc. Memb. of N.W.C.S. and O.W.C.S. Exhib. at R.A., B.I., N.W.C.S., O.W.C.S., etc., 1832–77.

TOUSSAINT, AUGUSTUS (*b.* Soho; *d.* Lymington, Hants, between 1790 and 1800). Son of a jeweller. Apprenticed to Jas. Nixon, A.R.A. Ptd. miniatures on ivory and in enamel. Exhib. at R.A., 1775–88.

TOWNE, CHARLES (*d.* 1850 [?]). Memb. of Liverpool Acad., 1810; Vice-Pres., 1812–13. Ptd. landscs. and animals. Exhib. at R.A., *B.I., etc., 1799–1823.*

TOWNE, FRANCIS (*b.* 1740; *d.* London, 1816). Pupil of William Pars. Lived much abroad. Ptd. landscs. Exhib. at Incorp. S.A., Free S.A., R.A., and B.I., 1762–1815.

TOWNSEND, FREDERICK HENRY, A.R.E. (*b.* 1868; *d.* Hampstead, 1920). Stud. Lambeth. Black-and-white artist; book-illustrator. Art Editor of *Punch* from 1905. Contributor to *Illustrated London News, Graphic,* etc.

TRESHAM, HENRY, R.A. (*b.* Dublin, 1750 or 1751; *d.* London, 1814). Came to London, 1775. Spent 14 years abroad. A.R.A., 1791; R.A., 1799; Prof. of Ptg., 1807–9. Ptd. portraits, landscs., genre and mythological subjects. Drew book illns. Wrote several works. Exhib. at R.A., 1789–1806.

TURNBULL, MRS. *See* Bartholomew, Mrs. Valentine.

TURNER, JOSEPH MALLORD WILLIAM, R.A. (*b.* London, 1775; *d.* Chelsea, 1851; *bd.* St. Paul's Cathedral). Son of a hairdresser. Pupil of Thomas Malton, Jun., and Thomas Hardwick. Befriended by Dr. Monro. Stud. of R.A., 1789 or 1790. Ptd. landscs., views of towns, etc., in oils and water-cols. A.R.A., 1799; R.A., 1802; Prof. of Perspective, 1807–37. Famous for effects of light and colour. Exhib. at R.A., B.I., and S.B.A., 1790–1850.

TURNER, WILLIAM (*b.* Blackbourton, Oxon., 1789; *d.* Oxford, 1862). Known as 'Turner of Oxford.' Pupil of John Varley. Taught drawing at Oxford. Ptd. landscs. Memb. of O.W.C.S. Exhib. at R.A., B.I., S.B.A., and O.W.C.S., 1807–62.

UNDERWOOD, THOMAS RICHARD (*d.* Auteuil, 1836). Stud. at Dr. Monro's. Friend of Girtin and Francia. Made topographical drawings. Exhib. at R.A., 1789–1801.

UPHAM, JOHN WILLIAM (*b.* Offwell, nr. Honiton, 1772; *d.* 1828; *bd.* Wyke Regis). Ptd. landscs., and executed etchings. Exhib. at R.A., etc., 1801–12.

UWINS, THOMAS, R.A. (*b.* Pentonville, 1782; *d.* and *bd.* Staines, 1857). Trained as an engraver. Stud. of R.A. Designed book illns. Memb. and Sec. of O.W.C.S. Spent some years in Italy. A.R.A., 1833; R.A., 1838; Librarian of R.A., 1844–55. Keeper of Nat. Gall., 1847. Ptd. subjects from novels and poems; also Italian scenes, etc. Exhib. at R.A., B.I., S.B.A., O.W.C.S., and N.W.C.S., 1809–57.

VACHER, CHARLES (*b.* Westminster, 1818; *d.* South Kensington, 1883). Stud. in Italy. Memb. of N.W.C.S. Ptd. landscs. Exhib. at R.A., N.W.C.S., etc., 1838–81.

VARLEY, ALBERT FLEETWOOD (*b.* 1804; *d.* Brompton, 1876). Eldest son of John Varley. Taught drawing. Ptd. landscs.

VARLEY, CORNELIUS (*b.* Hackney, 1781; *d.* Highbury, 1873). Brother of John Varley. Befriended by Dr. Monro. Foundation Memb. of O.W.C.S. Ptd. landscs. Exhib. at R.A., B.I., S.B.A., and O.W.C.S., 1803–69.

VARLEY, EDGAR JOHN (*d.* 1888). Grandson of John Varley. Painted landscs. Curator of Architectural Museum, Westminster. Exhib. at R.A., S.B.A., The Inst., etc., 1861–87.

VARLEY, JOHN (*b.* Hackney, 1778; *d.* Highbury, 1842). Apprenticed to a silversmith. Pupil of J. C. Barrow. Befriended by Dr. Monro. Ptd. landscs. Helped to found O.W.C.S. Exhib. at R.A., B.I., S.B.A., O.W.C.S., 1798–1842.

VARLEY, WILLIAM FLEETWOOD (*b.* 1785 [?]; *d.* Ramsgate, 1856). Brother of John Varley. Taught drawing at Bath, Oxford, etc. Ptd. landscs. Exhib. at R.A., 1804–18.

VERELST, SIMON (*b.* The Hague, 1644; *d.* London abt. 1721). Ptd. flowers and portraits.

VERTUE, GEORGE (*b.* London, 1684; *d.* 1756; *bd.* Westminster Abbey). Antiquary and engraver. Drew antiquities, portraits, topographical views, etc., in water-cols.

VICKERS, ALFRED GOMERSAL (*b.* Lambeth, 1810; *d.* Pentonville, 1837). Son of Alfred Vickers, a landsc. ptr. Ptd. landscs. in oils and water-cols. Visited Russia. Exhib at R.A., B.I., and S.B.A., 1827–37.

VILLIERS, FREDERIC (*b.* London, 1852; *d.* 1922). Stud. at R.A. and South Kensington. War artist for *Graphic;* recipient of several English and foreign war-medals and decorations.

VILLIERS, JEAN FRANCOIS MARIE HÜET (*b.* Paris, 1772; *d.* London, 1813). Son of J. B. M. Hüet. Settled in England about 1803. Memb. of Associated Artists in Water Cols., 1807. Ptd. miniatures, animals, etc. Exhib. at Paris Salon, 1799–1812, and at R.A., B.I., etc., 1803–13.

VINCENT, GEORGE (*b.* Norwich, 1796; *d.* 1836 [?]). Son of a weaver. Pupil of J. Crome. Ptd. landscs. in oils and water-cols. Exhib. at Norwich from 1811, and at R.A., B.I., S.B.A., and O.W.C.S., 1814–31.

VIOLET, PIERRE NOEL (*b.* France, 1749; *d.* London, 1819). Miniature ptr. to Louis XVI. and Marie Antoinette. Came to England 1793, and taught drawing. Exhib. at R.A., etc., 1790–1819.

VIVARES, FRANÇOIS (*b.* nr. Montpellier, 1709; *d.* London, 1780; *bd.* Paddington). Apprenticed to a tailor. Came to London about 1727, and stud. under J. B. Chatelain. Ptd. and engraved landscs. Memb. of Incorp. S.A. Exhib. at Incorp. S.A., 1766 and 1768.

WAGEMAN, THOMAS CHARLES (*b.* 1787 [?]; *d.* 1863). Memb. of N.W.C.S. Ptd. portraits in water-cols. Exhib. at R.A., B.I., S.B.A., and N.W.C.S., 1816–57.

WALKER, FREDERICK, A.R.A., R.W.S. (*b.* Marylebone, 1840; *d.* St. Fillan's, Perths., 1875; *bd.* Cookham). Son of a designer of jewellery. Stud. at the Brit. Mus., Leigh's Sch., and R.A. Schs. Designed book illns. Ptd. sentimental subject pictures, landscs., etc. Memb. of O.W.C.S.; A.R.A., 1871. Exhib. at R.A. and O.W.C.S., 1863–75.

WALKER, JAMES WILLIAM (*b.* Norwich, 1831; *d.* Brockdish, Norfolk, 1898). Apprenticed to a decorative ptr. Stud. at Norwich Sch. of Design. Taught drawing in London, and at Bolton and Southport. Ptd. English and Continental landscs. Exhib. at R.A., The Inst., etc., from 1862.

WALKER, WILLIAM (*b.* Hackney, 1780; *d.* Sawbridgeworth, 1863). Pupil of R. Smirke, R.A. Memb. of Associated Artists in Water Cols., 1807, and of O.W.C.S. Travelled in the East. Ptd. topographical subjects. Exhib. at R.A. and O.W.C.S., 1813–49.

WALKER, MRS. WILLIAM (*née* Reynolds, Miss Elizabeth) (*b.* London, 1800; *d.* London, 1876). Daughter of S. W. Reynolds, engraver. Married William Walker, engraver, 1829. Engraver and miniature ptr. Exhib. at R.A., 1818–50.

WALLIS, GEORGE (*b.* Wolverhampton, 1811; *d.* Wimbledon, 1891). Headmaster of Schs. of Art at Spitalfields, Manchester, and Birmingham. Keeper at South Kensington Museum. Ptd. landscs.

WALLIS, HENRY, H.R.W.S. (*b.* London, 1830; *d.* Sutton, Surrey, 1916). Stud. at Carey's Acad., Paris, and R.A. Schs. Followed the Pre-Raphaelite movement. Author of works on ceramic art.

WALLIS, JOSHUA (*b.* 1789; *d.* Walworth, 1862). Ptd. landscs. and snow scenes. Exhib. at R.A., 1809–20.

WALMSLEY, THOMAS (*b.* Dublin, 1763; *d.* Bath, 1805). Son of a major. Ptd. theatrical scenery, and landscs. in body-colour. Exhib. at Incorp. S.A. and R.A., 1790–6.

WALTON, EDWARD ARTHUR, R.S.A., R.S.W. (*b.* Renfrewshire, 1860; *d.* 1922). Stud. Glasgow and Düsseldorf. Pres. R.S.W. A.R.S.A., 1889; R.S.A., 1905.

WALTON, ELIJAH (*b.* Manchester, 1833; *d.* nr. Bromsgrove, 1880). Stud. at the Birmingham Sch. of Design, and at R.A. Schs. Travelled in Norway, the East, etc. Ptd. landscs. Exhib. at R.A., B.I., and S.B.A., 1851–66.

WALTON, FRANK, R.I. (*b.* London, 1840; *d.* Holmbury St. Mary, Dorking, 1928). Ptd. landscs., especially Surrey scenes. Exhib. at R.A., R.W.S., R.I., from 1862.

WALTON, MISS MARY ANNE. *See* Fielding, Mrs. Theodore Henry.

WARD, EDWARD MATTHEW, R.A. (*b.* Pimlico, 1816; *d.* Windsor, 1879). Stud. at R.A., 1835; at Acad. of St. Luke at Rome, 1836; and later at Munich. A.R.A., 1846; R.A., 1855; Hon. Memb. of The Inst. Ptd. historical anecdotes. Exhib. at R.A., B.I., S.B.A., N.W.C.S., etc., 1834–78.

WARD, JAMES, R.A. (*b.* London, 1769; *d.* Cheshunt, 1859). Pupil of J. R. Smith and his brother, William Ward. Ptd. chiefly animals, but also figures, etc. A.R.A., 1807; R.A., 1811. Exhib. at R.A., B.I., etc., 1790–1855.

WARD, SIR LESLIE (*b.* London, 1851; *d.* 1922). Eldest son of E. M. Ward, R.A. Articled to an architect. Stud. later at R.A. Schs. First turned his attention to portrait-ptg. Best known as a caricaturist under the pseudonym 'Spy' in *Vanity Fair.* Knighted, 1918.

WARING, JOHN BURLEY (*b.* Lyme Regis, 1823; *d.* Hastings, 1875). Son of a captain in the Navy. Pupil of S. Jackson. Apprenticed to an architect. Stud. of R.A. Spent 2 years in Italy. Practised as an architect. Ptd. flowers, landscs., etc. Exhib. at R.A., 1846–59.

WARREN, ALBERT HENRY (*b.* 1830; *d.* London, 1911). Son of Henry Warren, P.R.I. Prof. of landsc. ptg., Queen's College, London. Taught members of the Royal Family. Exhib. at R.A., R.I., 1860–70.

WARREN, HENRY (*b.* London, 1794; *d.* London, 1879). Pupil of Nollekens. Stud. of R.A., 1818. Memb. and Pres. of N.W.C.S. Ptd. Eastern scenes and incidents, though he had never been to the East. Exhib. at R.A., B.I., S.B.A., and N.W.C.S., 1823–72.

WATERFORD, LOUISA, MARCHIONESS OF (*b.* 1818; *d.* 1891). Second daughter of Charles, Lord Stuart de Rothesay; married 3rd Marquis of Waterford, 1842. Friend of Ruskin, Watts and Burne-Jones, and instructed for a time by Ruskin. Ptd. figures. Exhib. at Grosvenor Gall., etc., 1877–82.

WATERLOW, SIR ERNEST ALBERT, R.A., P.R.W.S. (*b.* London, 1850; *d.* Hampstead, 1919). Stud. at Carey's Art. Sch. and R.A. Schs. Won Turner gold medal, 1873. Ptd. chiefly landscs. with figures. Knighted, 1902. A.R.W.S., 1880; R.W.S., 1894; Pres., 1897; retired through ill-health, 1913; A.R.A., 1890; R.A., 1903. Exhib. at R.A., etc., from 1871.

WATSON, CHARLES JOHN, R.E. (*b.* Norwich, 1846; *d.* London, 1927). Foundation Memb. of the Roy. Soc. of Painter-Etchers. Much influenced by the Norwich Sch. of Painting. First Pres. of the Norwich Art Circle.

WATSON, JOHN DAWSON, R.W.S. (*b.* Yorkshire, 1832; *d.* Conway, 1892). Stud. at Manchester Sch. of Design, 1847, and at R.A. Schs., 1851; pupil of A. D. Cooper. Memb. of S.B.A., 1882. Drew book illns. and genre subjects, and designed mosaics and frescoes. Exhib. at Manchester, R.A., B.I., R.B.A., and O.W.C.S., 1851–92.

WATTS, GEORGE FREDERICK, O.M., R.A. (*b.* London, 1817; *d.* Kensington, 1904; *bd.* Compton). Stud. of R.A., 1835; won a prize at the Westminster Hall competition, 1843, and went to Florence for 4 years. Ptd. portraits, allegorical and mythological subjects, and landscs., chiefly in oils; was also a sculptor. A.R.A., 1867; R.A., 1868; H.R.A., 1896. Exhib. at R.A., B.I., R.B.A., Grosvenor Gall., etc., from 1837.

WATTS, WALTER HENRY. Memb. of Associated Artists in Water Cols. Ptd. miniatures; also worked in oils. Exhib. at R.A., B.I., O.W.C.S., etc., 1803–30.

WEBBER, JOHN, R.A. (*b.* London, 1750 [?]; *d.* London, 1793). Son of a Swiss sculptor named Weber. Stud. at Paris for 5 years; stud. of R.A., 1775. Accompanied Capt. Cook on his third voyage. Ptd. landscs. A.R.A., 1785; R.A., 1791. Exhib. at R.A., 1776–92.

WEBER, OTTO, R.H.A., A.R.W.S. (*b.* Berlin, 1832; *d.* London, 1888). Worked at Paris and Rome, and, from 1872, in London. Ptd. landscs., cattle, etc., in oils and water-cols. Exhib. at the Paris Salon, and, from 1874–88, at R.A., O.W.C.S., etc.

WEBSTER, MOSES (*b.* Derby, 1792; *d.* 1870). Ptd. flowers on porcelain; also painted flower pieces and landscs. Taught drawing at Derby and Nottingham. Exhib. at O.W.C.S., 1818.

WEEDON, AUGUSTUS WALFORD, R.I., R.B.A. (*b.* 1838; *d.* 1908). Ptd. landscs. Exhib. from 1859 at R.A., R.B.A., R.I., etc.

WEGUELIN, JOHN REINHARD, R.W.S. (*b.* Sussex, 1849; *d.* Hastings, 1927). Started as underwriter at Lloyds. Entered the Slade Sch. and stud. under Poynter and Legros. Ptd. subject pictures and landscs. Exhib. at R.A., etc., from 1878.

WEHNERT, EDWARD HENRY (*b.* London, 1813; *d.* Kentish Town, 1868). Son of a German tailor. Educ. in Germany. Memb. of N.W.C.S. Drew book illns., and ptd. historical genre subjects. Exhib. at R.A., B.I., S.B.A., and N.W.C.S., 1833–69.

WEIGALL, CHARLES HARVEY (*d.* 1877). Memb. of N.W.C.S. Ptd. landscs. Exhib. at R.A., S.B.A., and N.W.C.S., 1810–76.

WEIR, HARRISON WILLIAM (*b.* Lewes, 1824; *d.* Appledore, Kent, 1906; *bd.* Sevenoaks). Learnt colour printing under George Baxter. A friend of Darwin, a keen naturalist, and lover of animals. Drew animals and birds for various periodicals and books. Memb. of N.W.C.S. Originated pigeon shows held in Long Acre, and cat shows at the Crystal Palace. Exhib. at R.A., B.I., S.B.A., N.W.C.S., etc., 1843–80.

WELLS, WILLIAM FREDERICK (*b.* London, 1762; *d.* Mitcham, 1836). Pupil of J. J. Barralet. Travelled extensively. One of the founders, and Pres., of the O.W.C.S. Prof. of drawing at Addiscombe Milit. Coll. Friend of Turner. Ptd. landscs. in oils and water-cols. Exhib. at R.A. and O.W.C.S., 1795–1813.

WERNER, KARL FRIEDRICH HEINRICH (CARL WERNER) (*b.* Weimar, 1808; *d.* 1894). Stud. at Leipzig and Munich. Travelled in the East, etc. Ptd. views of towns, genre subjects, etc. Memb. of The Inst. and the Venetian Acad. Exhib. at R.A. and The Inst., 1860–78.

WEST, BENJAMIN, P.R.A. (*b.* Springfield, U.S.A., 1738; *d.* London, 1820; *bd.* St. Paul's Cathedral). Went to Italy, 1760; came to England, 1763. Memb. of Incorp. S.A., 1765. Foundation Memb. of R.A., 1768; P.R.A., 1792. Ptd. portraits, historical and religious subjects, landscs., etc. Exhib. at Incorp. S.A., R.A., and B.I., 1764–1819.

WEST, WILLIAM (*b.* Bristol, 1801; *d.* Chelsea, 1861). Known as 'Waterfall West' and 'Norway West.' Ptd. landscs. Memb. of S.B.A., 1851. Exhib., chiefly at S.B.A., from 1824.

WESTALL, RICHARD, R.A. (*b.* Hertford, 1765; *d.* London, 1836). Stud. of R.A., 1785. Ptd. historical subjects, landscs., etc.; designed book illns. A.R.A., 1792; R.A., 1794. Exhib. at R.A., B.I., and S.B.A., 1784–1836.

WESTALL, WILLIAM, A.R.A. (*b.* Hertford, 1781; *d.* St. John's Wood, 1850). Pupil of his brother, R. Westall; stud. of R.A. Visited Australia, China, India, etc. Memb. of Associated Artists in Water Cols., and of O.W.C.S. A.R.A., 1812. Ptd. topographical subjects. Exhib. at R.A., B.I., S.B.A., O.W.C.S., etc., 1801–49.

WHAITE, HENRY CLARENCE, R.W.S. (*b.* Manchester, 1828; *d.* Conway, 1912). Stud. at Manchester, Somerset House, and R.A. Visited Italy; lived for many years in Wales; many of his works from the district round Snowdon. Founder and Pres. of the Royal Cambrian Acad. Exhib. at R.A., R.W.S., R.I., 1851–93.

WHEATLEY, FRANCIS, R.A. (*b.* London, 1747; *d.* 1801). Son of a master tailor. Stud. at Shipley's Sch. and R.A., Schs. (1769). Practised for a time as a portrait ptr. at Dublin. Ptd. genre subjects, landscs., etc., in oils and water-cols. A.R.A., 1790; R.A., 1791. Exhib. at Incorp. S.A., R.A., etc., 1765–83.

WHEATLEY, MRS. FRANCIS. *See* Pope, Mrs. Alexander.

WHICHELO, C. JOHN M. (*d.* 1865). Ptd. landscs., marine subjects, views of harbours, etc. Assoc. of O.W.C.S. Exhib. at R.A., B.I., and O.W.C.S.

WHISTLER, JAMES ABBOTT McNEILL (*b.* Lowell, Mass., 1834; *d.* London, 1903). Son of a military engineer. Stud. at West Point Milit. Acad. Became draughtsman to Coast Survey Dept., Washington. Came to Europe, 1855. Memb. of S.B.A., 1884; Pres., 1886; resigned, 1888. Ptd. portraits, views of towns, landscs., etc., in oils and water-cols.; executed pastels and etchings. Exhib. from 1859 at R.A., S.B.A., Grosvenor Gall., etc.

WHITAKER, GEORGE (*b.* Exeter, 1834; *d.* Dartmouth, 1874). Pupil of Charles Williams. Ptd. views of shipping, sea-coasts, and wild scenery. Exhib. at O.W.C.S., etc., 1859–73.

WHITE, JOHN (*fl.* 1585–1593). Virginian pioneer, sailed with Sir Richard Grenville from Plymouth, 1585. Drawings of Virginian subjects in the British Museum.

WHITTAKER, JAMES WILLIAM, R.W.S. (*b.* Manchester, 1828; *d.* Bettws-y-Coed, 1876). Apprenticed to an engraver to calico printers. Ptd. landscs. in water-cols. Memb. of O.W.C.S. Exhib. at R.A., and O.W.C.S., 1862–76.

WHYMPER, EDWARD (*b.* 1840; *d.* Chamonix, 1911). Trained as a wood-engraver. Ptd. mountain scenery. Well-known explorer and mountaineer.

WHYMPER, JOSIAH WOOD, R.I. (*b.* Ipswich, 1813; *d.* Haslemere, 1903). Self-taught in art. Came to London, 1830. Made wood engravings after B. Foster and others. Ptd. landscs. Exhib. at R.A., S.B.A., N.W.C.S., etc., from 1844.

WILD, CHARLES (*b.* London, 1781; *d.* London, 1835). Articled to Thomas Malton, Jun. Ptd. architectural subjects, etc. Memb., Sec., and Treas. of O.W.C.S. Made engravings of Gothic architecture. Exhib. at R.A., O.W.C.S., etc., 1803–33.

WILKIE, SIR DAVID, R.A. (*b.* Cults, Fifeshire, 1785; *d.* at sea, nr. Gibraltar, 1841). Son of a Scotch minister. Stud. at the Trustees' Acad., Edinburgh, and at the R.A. Schs. (1805). Ptd. portraits and genre subjects. A.R.A., 1809; R.A., 1811. Knighted, 1836. Exhib at R.A. and B.I., 1806–40.

WILLIAMS, ALFRED (*b.* 1832; *d.* Ste. Maxime-sur-Mer, 1905). Pupil of W. Bennett. Ptd. Alpine and other mountain scenery. Exhib. at R.A., etc., 1880–90. Memb. of Alpine Club from 1878.

WILLIAMS, HUGH WILLIAM (*b.* at sea, 1773; *d.* 1829). Known as 'Grecian Williams.' Memb. of Associated Artists in Water Cols Worked at Edinburgh, etc. Travelled in Italy, Greece, etc. Ptd. landscs. Exhib., 1808–9.

WILLIAMS, PENRY (*b.* Merthyr Tydvil, 1800 [?]; *d.* Rome, 1885). Son of a house ptr. Stud. at R.A. Schs. Ptd. genre subjects. Assoc. of O.W.C.S. Settled at Rome, 1827. Exhib. at R.A., B.I., S.B.A., and O.W.C.S., 1822–69.

WILLIS, HENRY BRITTAN, R.W.S. (*b.* Bristol, 1810; *d.* Kensington, 1884). Son of an artist. Came to London, 1843. Ptd. landscs. often with cattle. Exhib. at R.A., B.I., O.W.C.S., etc., 1844–83.

WILSON, ANDREW (*b.* Edinburgh, 1780; *d.* Edinburgh, 1848). Pupil of A. Nasmyth. Stud. of R.A. Visited Italy. Memb. and Sec. of Associated Artists in Water Cols. Drawing master at Sandhurst Milit. Coll.; subsequently master of the Trustees' Acad., Edinburgh. Lived in Italy, 1826–47. Exhib. at B.I., etc., 1808–24, and at Edinburgh

WILSON, RICHARD, R.A. (*b.* Penegoes, Montgomeryshire, *1714*; *d.* Wales, 1782). Son of a clergyman. Pupil of Thos. Wright, portrait ptr. Abandoned portraiture for landsc. ptg. Foundation memb. of the R.A., 1768. Exhib. from 1760–80.

WIMPERIS, EDMUND MORISON, V.P.R.I. (*b.* Chester, 1835; *d.* 1900). Apprenticed to M. Jackson, a London wood engraver. Drew for various periodicals. Ptd. landscs. Memb. of S.B.A. and Soc. of Oil Ptrs. Exhib. at R.A., R.B.A., R.I., etc., from 1859.

WINDUS, WILLIAM LINDSAY (*b.* Liverpool, 1823; *d.* Denmark Hill, 1907). First lessons in art from W. Daniels. Stud. at Liverpool Acad. Ptd. figure and historical subjects, with Pre-Raphaelite influence. Exhib. at R.A., 1856.

WINTER, W. TATTON, R.B.A. (*b.* Ashton-under-Lyne, 1855; *d.* Reigate, Surrey, 1928). Stud. at Manchester and Antwerp. Ptd. principally landscs. Exhib. at R.A., etc., from 1889.

WINTOUR, JOHN CRAWFORD, A.R.S.A. (*b.* Edinburgh, 1825; *d.* 1882). Ptd. landscs. A.R.S.A., 1859.

WITHERINGTON, WILLIAM FREDERICK, R.A. (*b.* London, 1785; *d.* London, 1865). Stud. at R.A. Schs. from 1805 Ptd. landscs. and genre subjects. A.R.A., 1830; R.A., 1840; H.R.A., 1863. Exhib. at R.A., B.I., etc., 1808–63.

WOLF, JOSEPH, R.I. (*b.* Mörz, nr. Coblenz, *1820*; *d.* London, 1899). Drew and lithographed birds. Came to London, 1848. Illus. works on natural history. Exhib. at R.A., B.I., The Inst., etc., 1849–81.

WOOD, FRANCIS DERWENT, R.A. (*b.* Keswick, 1871; *d.* London, 1926). Born of American and English parents. Early life passed in Germany and Switzerland; returned to England 1889. Stud. at South Kensington, Slade, and R.A. Schs. Known chiefly as a sculptor. A.R.A., *1910*; R.A., *1920*. Exhib. at R.A., etc., *1894 onwards.*

WOOD, LEWIS JOHN, R.I. (*b.* 1813; *d.* 1901). Ptd. landscs. Exhib. at R.A., B.I., S.B.A., R.I., etc., from 1831.

WOOD, STANLEY LLEWELLYN (*b.* Newport, Mon., *1866*; *d.* Palmer's Green, London, 1928). Went to America at the age of 12. Chief work illns. for weekly newspapers and books. Exhib. at R.A., etc., from 1885.

WOOD, THOMAS (*b.* London, 1800; *d.* Conisborough, 1878). Second son of J. G. Wood, F.S.A., and father of Rev. J. G. Wood. Ptd. marine subjects and landscs. Memb. of N.W.C.S. Drawing master at Harrow, 1835–71. Exhib. at R.A. and N.W.C.S., 1828–53.

WOOD, WILLIAM (*b.* 1768; *d.* London, 1809). Memb. and Pres. of Associated Artists in Water Cols., 1807. Ptd. miniatures. Exhib. at R.A., etc., 1788–1808.

WOODFORDE, SAMUEL, R.A. (*b.* Ansford, Somersetshire, 1763; *d.* Bologna, 1817). Son of a solicitor. Stud. of R.A., 1782. Spent several years in Italy. A.R.A., 1800; R.A., 1807. Ptd. portraits and genre. Exhib. at R.A. and B.I., 1784–1815. Returned to Italy, 1815.

WOODS, HENRY, R.A. (*b.* Warrington, 1846; *d.* Venice, 1921). Stud. Warrington Sch. of Art and South Kensington. Worked as draughtsman on the *Graphic;* illus. stories by Trollope and Wilkie Collins. Settled in Venice in 1878. A.R.A., 1882; R.A., 1893. Exhib. at R.A., etc., 1863 onwards.

WOODVILLE, RICHARD CATON (*b.* London, 1856; *d.* St. John's Wood, 1927). Son of a Baltimore artist. Stud. at Düsseldorf. Ptd. battle-pictures. Illus. in black-and-white for various magazines and periodicals. Exhib. at R.A., etc., 1879 onwards.

WOOTTON, JOHN (*b.* 1668; *d.* London, 1765). Stud. under John Wyck. Ptd. landscs. and animals. Made designs for the majority of the plates for the first ed. of Gay's 'Fables,' 1727.

WORLIDGE, THOMAS (*b.* Peterborough, 1700; *d.* and *bd.* Hammersmith, 1766). Engraver, etcher, and miniature ptr. Practised at Bath and in London. Exhib. at Incorp. S.A. and Free S.A., 1761–66.

WRIGHT, JOHN (*d.* 1819). Miniature ptr. Worked in London. Committed suicide. Exhib. at R.A., 1795–1819.

WRIGHT, JOHN MASEY (or MASSEY) (*b.* Pentonville, 1777; *d.* 1866). Son of an organ builder. Ptd. theatrical scenery; designed book illns.; ptd. subjects from well-known authors. Memb. of O.W.C.S. Exhib. at R.A., B.I., S.B.A., and O.W.C.S., 1808–66.

WRIGHT, JOHN WILLIAM (*b.* London, 1802; *d.* London, 1848). Son of a miniature ptr.; pupil of T. Phillips, R.A. Memb. and Sec. of O.W.C.S. Ptd. portraits, scenes from Shakespeare, etc.; was also an engraver. Exhib. at R.A. and O.W.C.S., 1823–48.

WYATT, HENRY (*b.* Thickbroom, nr. Lichfield, 1794; *d.* Prestwich, 1840). Stud. of R.A. and pupil of Sir T. Lawrence. Practised as a portrait ptr. at Birmingham, Liverpool, Manchester, and in London; also ptd. genre subjects and landscs. Exhib. at R.A., B.I., and S.B.A., 1817–38.

WYATVILLE (WYATT), SIR JEFFRY, R.A. (*b.* Burton-on-Trent, 1766; *d.* London, 1840; *bd.* St. George's Chapel, Windsor). Stud. architecture under his uncles, Samuel and James Wyatt. Enlarged Windsor Castle. A.R.A., 1822; R.A., 1824. Knighted, 1828. Ptd. architectural subjects. Exhib. at R.A., 1786–1839.

WYLD, WILLIAM (*b.* London, 1806; *d.* Paris, 1889). Travelled with H. Vernet; pupil of Francia; friend of Bonington. Assoc. of The Inst. Ptd. views of towns. Exhib. at R.A., B.I., and The Inst., 1849-82, and at Paris.

YEAMES, WILLIAM FREDERICK, R.A. (*b.* Taganrog, 1835; *d.* Teignmouth, 1918). Stud. at Dresden. Pupil of Westmacott and Geo. Scharf. Ptd. chiefly *historical subjects.* A.R.A., *1867*; R.A., 1878. Exhib. at R.A., etc., from 1859.

YOUNG, TOBIAS (*d.* 1824). Worked at Southampton. Ptd. landscs. and theatrical scenery. Exhib. at B.I., 1821.

YOUNGMAN, ANNIE MARY, R.I. (*b.* Saffron Walden, 1859; *d.* Camberwell, 1919). Stud. R.A. Schs. Ptd. flowers and landscs. Memb. of the Society of Women Artists. Exhib. at R.A., etc., 1877 onwards.

YOUNGMAN, JOHN MALLOWS (*b.* 1817; *d.* 1899). Stud. at Sass's Acad., 1836. Etched and ptd. landscs. Assoc. of The Inst. Exhib. at R.A., N.W.C.S., etc., 1834–82.

ZINCKE, CHRISTIAN FREDERICK (*b.* Dresden, 1684; *d.* South Lambeth, 1767). Came to England about 1706. Studied under Boit. Patronised by George II. Ptd. miniature portraits in enamel.

ZUCCARELLI, FRANCESCO, R.A. (*b.* Pitigliano, nr. Florence, 1702; *d.* Florence, 1788). Stud. at Florence and Rome. Came to London and ptd. landscs., scenes from Shakespeare, theatrical scenery, etc. Memb. of Incorp. S.A. and Foundation Memb. of R.A., 1768. Returned to Italy, 1773. Executed etchings. Exhib. at Incorp. S.A., Free S.A., and R.A., 1765–82.

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